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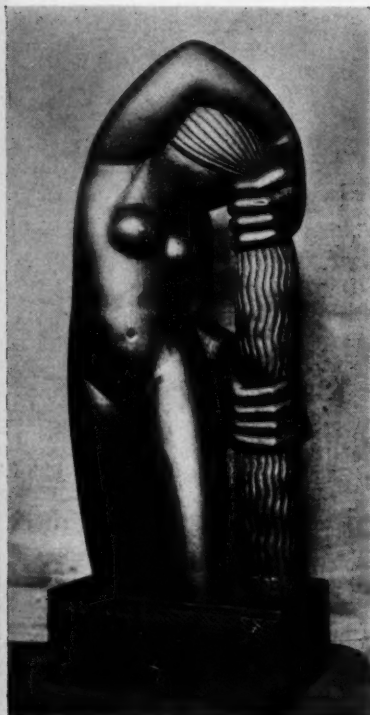
European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume II

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Number 13

San Francisco



Wood Carving by Jacques Schnier.

The fiftieth annual exhibition of the San Francisco Art Association will be held from April 20 to May 6 in the galleries of the California School of Fine Arts. The association conducts the school and last year opened a splendid new building for their combined activities.

A San Francisco critic has sent THE ART DIGEST a photograph of Jacques Schnier's "Wood Carving," which undoubtedly will be one of the exhibits to attract most attention. This critic describes Schnier as "one of the most promising of the young artists here," and adds:

"He is exceedingly earnest. Art is to him a religion. He is a very hard worker, living a rigorously simple, almost monastic life, and is an assiduous student of all theories and developments concerning all branches of artistic endeavor. The progress he has made in a year is remarkable, both in drawing and sculpture in wood and stone."

The big San Francisco show is the only exhibition in the country which is managed on academic lines but which is favorable to modernism—except, of course, the Carnegie International.

Ryder Masterpiece Lost to Luxembourg



"Macbeth and the Witches," by Albert P. Ryder.

The most dramatic picture ever painted in America—or perhaps in the world—is Albert P. Ryder's "Macbeth and the Witches." Charged with a necromancy that no stage designer ever has been able to attain, it is the most famous of the works of the American mystic and recluse. It has just been sold to an Eastern collector by the Ferargil Galleries for \$25,000. The name of the buyer is not known, but if he keeps it and passes it on to his descendants, and they offer it for sale 100 years from now, they will receive for it as much as for a Rembrandt.

The picture is one of the Ryders in the Sanden Collection, once a loan feature of the Metropolitan Museum, and which was acquired by the Ferargil Galleries several years ago. "The Race Track" or "Death on the White Horse," from the same collection, was bought recently by the Cleveland Museum for \$18,000, as told in THE ART DIGEST.

America came near losing "Macbeth and the Witches." Not long ago a representative of the French Ministry of Fine Arts threw out the hint that the Luxembourg would like to have it as a gift from an American connoisseur. The suggestion was passed on to a well-known American amateur, but he declined to make the gift.

National Academy

The New York critics had less to say this year about the annual Spring exhibition of the National Academy of Design than they ever have said before. With the one exception of Royal Cortissoz of the *Herald Tribune*, they have been hostile to the Academy for several years, and it looks as if they had run out of things to say, having expressed their disapproval so often.

But the Academy, which is composed of an elected membership some of whom were chosen five years ago, some ten, some twenty, some thirty, some fifty, keeps right on doing the best it knows how, and living up to its ideals, which, necessarily, are the ideals, on the average, of twenty and thirty years ago. The Academy to be true to itself must employ a jury of selection that will, in its choice of works submitted, reflect the taste of the membership, and this taste (figure it out yourself with pencil and paper and allow for the fact that a man of 40 seldom changes in ideas during the rest of his life) will make any honest, 1928 exhibition of the Academy represent what was vital in the decade from 1908 to 1918.

The female of the species is more cruel than the male, and the worst that was said

GREATEST CIRCULATION OF ANY ART JOURNAL IN THE WORLD

Six Times the Circulation of Any Other Weekly or Semi-Monthly American Art Periodical

What the New York Critics Said About the "Spring" Academy



"Hills in Winter," by Ernest Lawson. First Altman prize at the National Academy.



"Springtime," by John E. Costigan. Ellen P. Speyer Memorial prize, National Academy.

this year about the Academy was written by Helen Appleton Read of the *Brooklyn Eagle* and Margaret Breuning of the *Evening Post*. The former said:

"Even the gallery frequenter possessed of wide tolerance and the most broadly inclusive catholicity of taste cannot muster up much enthusiasm for the current exhibition of the National Academy. It is frankly dull. I happen to be one of those gallery frequenters who like the academic formula when it expresses some genuine reaction to life, and have always found in every Academy exhibition enough pictures to make the exhibition worth a visit. I am of the opinion that life is not all of one color or design and that there is a place in every epoch for the Bouguereaus and Henners as well as the Monets and Gauguins, so why is there not a place today for the Sidney Dickinsons and William Paxtons along with the Alexander Brooks and John Carles—to pick at random from both groups?

"It is quite possible that the Spring Academy, coming so close upon the Pennsylvania, which closed last week, accounts in a measure for the absence of the best academic standbys or, if they are represented, then

they send their better pictures to Philadelphia.

"At any rate it is perhaps sounder criticism to leave it at that and not give space to tedious conclusions on the moribund condition

The Macknight Annual

"The annual Macknight show has unfolded," says the *Boston Transcript*. "At a little before the historic moment, 'ten o'clock prompt,' stately limousines with shining out-works like gracious galleons moored themselves as from past custom before Doll & Richards's and those who alighted met, with cordial greetings, others who were congregating for the annual opening. It was the meeting of the clans, people who owned Macknight's water colors and were bound together by a common admiration of his efforts.

"The Macknights are all that adherents of the East Sandwich painter can ask for and they could be heard devoutly expressing approval." The *Transcript*, describing the show, tells of works that represent "all the familiar periods," from Mexico to Spain and back to the Massachusetts sand dunes. "It is Macknight as he is, resourceful in himself, offering no new reflection, but standing on achievement and in that making a well-chosen show."

Salon des Humoristes

Paris gave the first giggle of its annual spring laugh when the Salon des Humoristes opened its doors at the Galerie La Boetie. More than 1,500 pen-and-ink drawings and Water colors by contemporary French comic artists were included. Many of these have been published in European journals, but a great many others have not; they couldn't have been.

The catalogue describes the exhibits as "marvels of the arts and the imagination." Among the marvels are drunken soldiers, maidens in distress, surprised lovers, embarrassed motherhood, incriminating predicaments, and saints taken unawares, as well as free versions of a great many famous men.

The most of the 1,000 visitors on the first day were French. The English were conspicuous for their air of courageous broad-mindedness, the Americans for their look of having just swallowed a canary.



"Portrait of Mary W. Harriman," by Laura Gardin Fraser. Saltus Medal.

of the academic spirit in America. Nor will I go so far as to say that the Independents' current exhibition, because it is untraditional and free, is therefore a better show. Both are tedious for different reasons—the former because it shows such a disregard for the craft of painting and the fact that art is long; the other because, having learned its craft so well, it has so little to say with it."

Miss Breuning, ranking next in viciousness, also referred to the possibility that the Pennsylvania Academy got the best academic pictures, and continued:

"It may be this depletion of artists that creates the impression of rather an anemic show, as a whole. Craftsmanship is everywhere apparent. These artists are sure of themselves and know what they are doing and what they want to do.

"This high level of attainment is, of course, a delightful relief after wandering through acres of inept work at the Independent show, where the artists pour out paint from their tubes with no idea of the why or wherefore of their performance or of anything, apparently, but to appear in public. Yet for all this good craftsmanship the academy is dull. It lacks vitality and stimulation. It needs contact with something alive and vital in the



"Portrait," by Jean MacLane. Isaac N. Maynard prize, National Academy.

What the New York Critics Said About the "Spring" Academy



"Around the Bend," by Carl W. Peters. Second Hallgarten prize, National Academy.



"In the Mountains," by Carl Lawless. First Hallgarten prize, National Academy.

contemporary art world. The inclusion of a few moderns last year did appear to key up a great many palettes in the fall academy show, but there is little evidence of that leaven spreading. As long as the academy remains hermetically sealed to modern life and ideas it will remain pale and anemic, however skillfully it maintains its standard of performance."

Henry McBride of the *Sun* "kidded" the show so artfully that even the writer of headlines who edited his article was fooled and put this over it: "Advent of Newcomers Feature of Annual Spring Academy." Mr. McBride liked the lovely blues in some of the pictures, and said: "The 'Academy Blues'! A veritable theme for Mr. Gerchwin. I must remind him of it. They are, doubtless, the only 'blues' not yet set to music."

And when it comes to the "newcomers" Mr. McBride liked so well in the headlines, here is a sample:

"Not far away there was a picture called 'The Potter' by Velasquez. I mean it was very like some of these Velasquezes you see about in the shops and which eventually go to Western museums. But it was signed Alfred Juergens. The committee which doubtless wished to show that it could be

cruel on occasion, as well as kind, skied this picture. Nevertheless I recommend it to Western museums."

If THE ART DIGEST could find in the mass of clipped criticism anything constructive it would print it; but it cannot find it and quotes Mrs. Read, Miss Breuning and Mr. McBride because what they said was at least readable.

Among the works actually praised by the critics in unison were, first of all, "Doro-

tea" by Umberto Romano, "Mimosa Tree" by Walter Griffin, and pictures by Carl Peters, Theodore Van Solen and Peter Helck. Robert Reid, the veteran, sent a snow scene painted with his left hand, for he can no longer use the right because of his illness.

THE ART DIGEST, following its custom, does not print a list of the Academy prize winners, but reproduces all of them on this page and the preceding.

The Governor's Art

Governor Fuller of Massachusetts ranks second as art collector among American public officials. The first is Andrew W. Mellon, Secretary of the Treasury. But the Governor isn't as stingy with his treasures as is the Secretary, who only lends an old master now and then for an exhibition at Duveen's. Governor Fuller has denuded his house and sent forty-five paintings to Malden, where the public library has been transformed into an art gallery. And, April 14 to 21, the exhibition will be revealed in Boston, in the galleries of the Art Club, of which the Governor is a member.

The famous paintings include three already reproduced in THE ART DIGEST—Romney's

"Anne, Lady de la Pole," and Gainsborough's "Master Heathcote," for each of which he paid \$231,000 at the Lord Michelham sale in London, and Rembrandt's "Portrait of a Man." The forty-five paintings include six Romneys, two Reynoldses, four Hoppners, a Van Dyck, a Millais, a Lawrence and a Turner, besides Zuloagas, Sargents and several notable French works.

The exhibition will be free to the public, and will be open from 11 until 5.

Studies American Museums

Sixten Strombom, director of the Swedish National Museum in Stockholm, is making a tour of American museums, studying their methods, especially in popularizing art.



"Polly," by Alice Kent Stoddard. Thomas B. Clark prize.



"Old Iron, Copper, Etc.," by George Byron Browne. Third Hallgarten prize.



"Snow Mantle," by Aldro T. Hibbard. Second Altman prize, National Academy.

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America and Great Britain.....Peyton Boswell
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Epstein Is Busy

When Jacob Epstein arrived in London it became known that besides selling \$20,000 worth of sculpture at his exhibition at Ferargil's he had executed three portraits, including one of Franz Boaz, anthropologist, and Prof. John Dewey, educator, and that he was to do one of Clarence Darrow. He is also planning a memorial for a living American banker.

The sculptor had lots to say, and got more than a column of it simultaneously in the London *Sunday Observer* and the New York *Times*. He found Americans open minded and hungering for knowledge, but he prodded the English. "In England," he said, "the artist is not encouraged. When his hair is snow-white, possibly his work may be acknowledged. The English have a sentimental respect for snow-white hair. . . . Many artists, however, cannot afford to wait until time bleaches their locks. They must either go to America or popularize their work. Like the rock-plant, the artist must cultivate the pretty-pretty blossom to appear in the English garden. The English are great gardeners."

Borglum's Head of Lee Destroyed

The Gutzon Borglum fight had a reverberation in Georgia when Mrs. Frank Mason, one of the owners of Stone Mountain, got a temporary injunction to prevent the destruction of the head of General Lee which the sculptor had carved in order to make way for the work of Augustus Lukeman, who is finishing the gigantic monument. The injunction was afterwards vacated and the destruction proceeded.

Old-Time Illustrator Dead

Charles M. Sheldon, native of Indiana and old-time illustrator and newspaper correspondent, died in London at 61. On the staff of "The Pall Mall Budget," "Black and White" and "Leslie's," he did such work as covering the Soudan expedition, Kitchener at Khartoum and the Spanish-American war.

Paris-Americans to Send Exhibition Here



"Scène de cirque," by Myron Chester Nutting.

The annual exhibition of "The Group of American Painters and Sculptors of Paris" took place at the Galerie Knoedler. No more extremist than academic, the group is representative of every modern tendency. According to the Paris critic of the *Chicago Tribune*:

"All have lived in France for a considerable length of time, and the majority reside permanently in Paris. Yet they are still distinctly American artists, and the exhibition displays a certain richness, vitality and variety which could emanate from no other national group. The show is, in all respects,

an American show, and its scope indicates the main currents of contemporary American painting."

The exhibiting artists are Paul Burlin, Harold English, Frederick C. Frieseke, Oscar Gieberich, Henry C. Lee, Myron Chester Nutting, Clinton O'Callahan, Waldo Pierce, Charles Thorndike, Gale Turnbull and Eugene Paul Ullman, who show paintings; Adolph Dohn, who exhibits drawings, and George Colon, sculptor. Oliver Chaffee and A. H. Maurer did not exhibit this year.

The exhibition will be taken to the United States, and two or three French artists will be invited.

Print International

At the ninth international held under the auspices of the Print Makers' Society of California at the Los Angeles Museum, etchers, lithographers and gravers of wood blocks from seventeen countries were represented. The jury of selection, consisting of Benjamin C. Brown, Howell C. Brown, Frances H. Gearhart, Wallace L. De Wolf and Carl Oscar Borg, "pruned the entries with a little sharper knife than heretofore," writes Arthur Millier, the *Times* critic, himself an etcher, "thereby lessening the impression of mediocrity, but it is still all too evident that the graphic arts—capable of expressing such keen thoughts—are practiced mainly by a horde of amateur illustrators, who, having nothing vital to say about life, scratch aimlessly on copper.

"The jury of awards, Howell C. Brown, Carl Oscar Borg, Armin Hansen, Kem Weber and Arthur Bent, made good selections, giving the Los Angeles Gold Medal to Roi Partridge for a group of four etchings of the high Sierras; the Storrow Prize for the best block in the exhibition to the superb "L'Escalier," by Pierre Dillinger of Czechoslovakia; and the Silver Medal to Russell T. Limbach for his two vital and beautiful lithographs. The Bronze medal was given to Paul Whitman, a young etcher of Monterey. . . .

"My own choice for the best etching in

the show is that by B. J. O. Nordfeldt of Taos, N. M., called 'A Place in the Sun.' . . .

"As a general rule English etchers know how to bite a plate or drag a drypoint and how to print the result with consummate craftsmanship. When you have said that their story is practically told. Usually it is just another kind of photography. The English hate to be disturbed anyway and their artists accommodate them."

Mestrovic's Bronze Horses

Ivan Mestrovic, whom *Time* describes as "a frowning, intense, darkly bearded Yugoslav who began life as a Dalmatian shepherd boy, became apprenticed to a stone cutter, and developed such a recognized genius for sculpture that he has been retained by the Woodrow Wilson Foundation at high fees to execute the plaques which accompany its \$25,000 peace prizes" has returned to America. He will co-operate in the installation in Chicago of what the Art Institute describes as "two great bronze horses, with their primitive Indian riders, to be placed on each side of Congress Street in Grant Park."

"Strength, vigor, tremendous action and superb modelling will be found in the great bronze horses, with their aggressive, warlike American Indians seated bareback astride their haunches," asserts the press sheet of the Art Institute.

Sculpture of All the Great Periods Assembled in Paris Exhibition



"Aphrodite," in Paros marble. Greek, Vth Century B. C. Collection Larcade.



"The Angel of the Annunciation," Florentine of XVth Century. Collection Sambon.



"Hermanthana," Attic sculpture of the Vth Century B. C. Collection Sambon.

The Comparative Exposition of Sculpture organized by M. Arthur Sambon in his new galleries, counts as one of the most important events of the Paris season. About 300 typical examples, many of them capital works, of Egyptian, Chaldean, Greek, Hellenistic, Roman, Early Christian, Medieval and Renaissance sculpture, are assembled. All the pieces belong to private collections either of connoisseurs or dealers and have never been exhibited or reproduced before. It has been 40 years since a similar display was organized in Paris.

M. Sambon's main purpose was to allow close examination of representative examples of the most varied forms of sculpture in order to call attention both to analogies and differences. As a rule, the analogies are more real than the contrasts, which are al-

ways superficial. Inspiration remains the same, whatever the period or the country. Some periods have been, up to now, carelessly studied and are still underrated. For instance, medieval Italian sculpture is not yet estimated at its real value, and M. Sambon considers that this unfair treatment must be revised. A considerable part of the present exhibition has been devoted to that period, a study of which is indispensable to acquiring a proper understanding of Renaissance style, which did not blossom suddenly but was the logical development of centuries of art and culture.

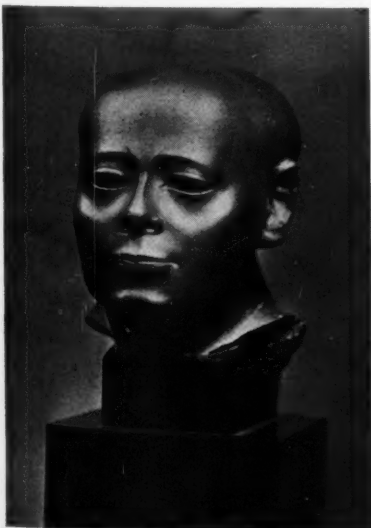
M. Sambon attaches great importance also to Early Christian art and has succeeded in obtaining for this exhibition a number of rare specimens of this transitory period.

But from the purely esthetic point of view, the great art periods are undoubtedly those which have produced the greatest masterpieces. Such a one is the head of an Egyptian priest carved in green basalt, a very fine example of the Saïte period (Collection Robert Jameson), and the head of a princess of the XIVth Dynasty, unearthed by Mariette, whose beautiful expression and subtle smile are unforgettable. Greek art is represented by examples of the best period, amongst which two outstanding pieces deserve special mention. One is a veiled Aphrodite in Paros marble of the fifth century B. C. (Collection Larcade). This wonderful statue, one of the finest of the kind called "Aphrodite of the Garden," is, according to some archeologists, the work of Alcamenos, but attributed by others to Calamis, a rival of Phidias. The other is an Hermathena, a cariatid clad in the characteristic Dorian tunic, whose head is that of Athena. The treatment of the tunic, rigid and supple, under which the bust of a young woman seems still alive, is a marvelous achievement, and one is not surprised to know that Cicero, in one of his letters to his friend Atticus, then in Greece, asked him to

send him such an Hermathena for his library.

"The Angel Raphaël and Young Toby," in painted stone (Collection Sambon), is a rare and beautiful specimen of the Murano School of the XIVth century. An "Angel of the Annunciation," in painted wood of the school of Filippo Lippi, is a charming and typical example of Florentine art of the XVth century.

The French sculptures of the XIIIth, XIVth and XVth centuries enabled M. Sambon to point out in his analytical catalogue analogies with Egyptian and Greek examples. One of the finest pieces is the stone head of King Charles VII (Collection Demotte), which ranks with the best specimens of the great classical periods.

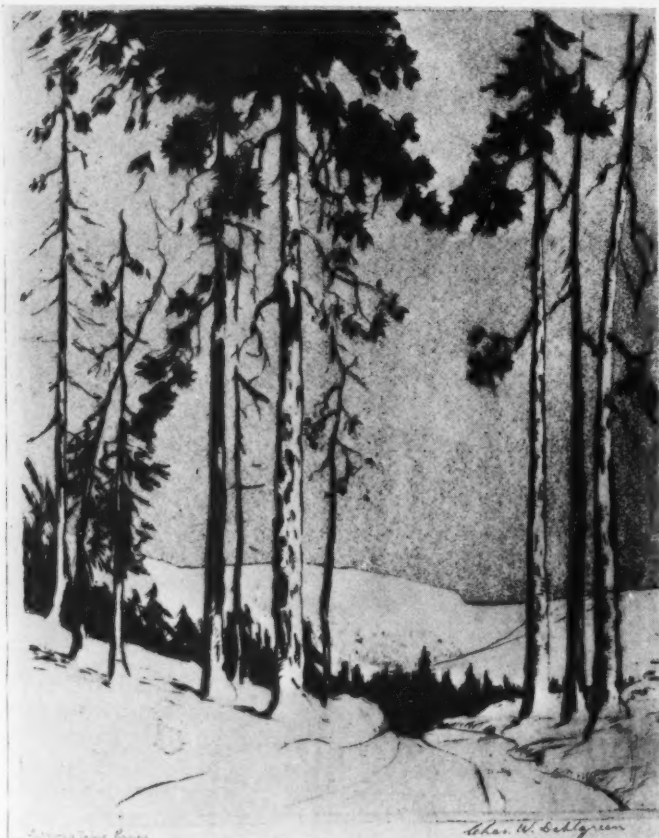


"Head of Priest," in basalt. Egyptian, Saïte period. Collection of Robert Jameson.



"Charles VII," in stone. French, XVth Century. Collection Demotte.

At 40 Charles W. Dahlgreen Took Up Art



"Decorative Pines," drypoint by Charles W. Dahlgreen.

The National Museum, Washington, is acting most effectively as a propagandist for American prints. It has just shown a collection of fifty of the etchings and drypoints of Charles W. Dahlgreen, of Oak Park, Ill. A large number of this artist's prints are a combination of drypoint and aquatint. In his snow pictures he has used dark pines for

contrast with the white of the snow, and to obtain even more contrast and vibration he has used aquatint to give a dark tone to the sky.

Mr. Dahlgreen, born in Chicago in 1864, did not take up art until he was 40. But in the last two decades he has received many prizes and honors.

Connecticut Academy

The 18th annual exhibition of the Connecticut Academy of the Fine Arts, which opened March 17 at the Morgan Memorial, Hartford, comprised 150 paintings and 9 sculptures. The jury of awards, composed of Charles H. Davis, Frederick Lester Sexton and Edward Volkert, placed the prizes as follows:

Charles Noel Flagg prize for the best work, "Home Hills" by Wilson Irvine; Gedney Bunce prize for best landscape or marine, "Valley of the Var" by Guy Wiggins; Margaret Cooper prize for best picture by a Connecticut artist, "Village Church" by G. Albert Thompson; Alice Collins Dunham prize for best portrait, "Bavarian Girl" by George Laurence Nelson; honorable mentions, "The First Snow" by James Goodwin McManus, "William Munroe" by Russell Cheney, "Roseton" by Harry Leith Ross, "Snow Squalls" by Lars Thorsen, "Tulips" by Alice Murphy, "Girl Dancing" by Bessie Potter Vonnoh.

The *Christian Science Monitor* said: "The gallery makes a handsome appearance, for the canvases have been so discreetly hung there is little sense of crowding. Portraits

and figure paintings have come to the fore, and travel records from many countries, including Spain, England, Holland, France, and the West. New England is well represented in picturesque landscapes, approached from various points of view, impressionistic and with realism, scrupulous yet not slavish fidelity to nature, splendor of color, boldness of handling, and a definitely decorative arrangement of nature facts."

Samuel O. Buckner's Gift

Samuel Owen Buckner, who for 16 years was president of the Milwaukee Art Institute, has given 12 more paintings to the "Samuel O. Buckner Collection," which brings it up to 47 works. The original gift comprised 25 paintings. While expressing the wish that the collection be kept intact, he does not make this obligatory and asserts he does not wish to impose a condition that might in the future "conflict with the best interests of the institute."

The gift includes pictures by William Ritschel, Paul Dougherty, Jonas Lie, Ernest Lawson, Ben Foster, Martha Walter, Augustus Vincent Tack, George Raab, Emily Groom, Louis Mayer, Guy C. Wiggins and T. Scott Dabo.

Cognacq Museum

The late M. Cognacq, founder of the Samaritaine department stores and well-known philanthropist, has bequeathed his magnificent collection of 18th century French art to the city of Paris. It will not become merged with the existing public collections, but will be housed in its own museum, at 25 Boulevard des Capucines, which M. Cognacq provided.

M. Edouard Jonas, well-known Paris dealer, and adviser to the French government and the Court of Appeal, has been placed in charge of the collection. He was a close friend of M. Cognacq and acted as his adviser. Because of his knowledge of 18th century art, he is signally qualified to install the pictures, objets d'art, furniture and bibelots of the deceased collector.

"Instead of exhibiting the collection in great halls as do most museums," says the *New York Herald* of Paris, "M. Jonas plans to give an intimately realistic tone to the display by placing the various objects in small rooms, panelled in 18th century woodwork. Thus they will be shown in the environment they were originally designed to decorate. Visitors to the Cognacq Museum will feel as if they were visiting a mansion of two centuries ago rather than a bleak, formal museum."

"This collection constitutes," according to the continental edition of the *Daily Mail*, "a really representative little museum of gems of the 18th century, so rich in fine painters. There are included in it Watteau, Chardin, Boucher, Fragonard, Greuze, Nattier, La Tour, Perroneau—all the masters of the century, in short. These great works will be surrounded, moreover, by an equally representative selection of drawings and water colors by such artists as Moreau, Mallet, and Boilly."

"Magnificent works of sculpture, tapestries, and specimens of the furniture of the finest craftsmen of the period will enable the visitor to visualize the 18th century in its noblest and most elegant guise."

According to the calculations of M. Jonas it will be upwards of six months before the Cognacq Museum will be ready to open its doors.

"Dr. Jekyll and Mr. Hyde"

Charles Emil Heil, who has posed for many years as a "delineator of nice little birds hanging on twigs," but who now has revealed his true colors by showing at the Doll & Richards Gallery in Boston a set of prints entitled "Excursions into Modernism" with a catalogue written by no better a person than Dr. Barnes of Merion, Pa., is exposed by the *Transcript*.

The *Transcript* heads its review "Dr. Jekyll and Mr. Hyde" and asserts that "under a benevolent exterior has lurked an entirely different individual who has been harboring other thoughts than those of innocent birdlings. . . . Mr. Heil has outdistanced Brancusi; Matisse is far behind. A few words from Dr. Barnes perhaps will explain this new art—'spatial relation,' 'variety with unity,' 'plastic form of a high order even though quite simple.' The flapper 'gold digger' is represented in about six broken lines, 'Swifts in Flight' in about sixteen and 'Lumbering Elephants' in say sixty-six. The representation of youths warbling 'Sweet Adeline' is a corker."

Philadelphia Museum, Partly Done, Opened With Great Display



"St. Francis Receiving the Stigmata," by Van Eyck.



Doorway of XIIth Century Abbey.

"The museum sits quietly on its hill and is beautiful. It will bring to Philadelphia many times many millions of visitors."

This is what Elisabeth Luther Cary, critic of the *New York Times*, wrote after she attended the opening of the new Philadelphia Museum of Art. The immense and imposing structure is not yet complete, and only a portion of it was opened, but the public had a foretaste of what Philadelphia eventually will spread before the world. The display was epitomized by the *Christian Science Monitor* as follows:

"In addition to the McFadden and Elkins collections of 18th century English art, the English interiors acquired or donated for the display of these collections, and the Thomas

B. Clarke collection of early American portraits, the public is now privileged to see the gems of the Johnson collection and a loan assortment of modern art. . . .

"Some of the Clarke canvases hang on the panelled walls of American interiors. . . . The rich peasant-like interiors of the Pennsylvania Germans are used as backgrounds for the arts and crafts of those people. . . . European art begins with the old masters of the Johnson collection, and progresses through Impressionism to all the varied experiments of the present moment."

In the Clarke collection is the earliest known portrait painted in America, that of Richard Bellingham, governor of Massachusetts, done by William Read in 1641. Among

the Johnson pictures is Van Eyck's "St. Francis Receiving the Stigmata," which was a feature of the great Flemish exhibition in London last year.

The museum has made an appeal for \$100,000 for the purchase of "the entire front of a great 12th century abbey, the finest object of its kind that has ever been brought to this country from Europe," whose Romanesque facade was removed piece by piece from France and re-erected in New York in order to forestall the new French law forbidding the exportation of architectural monuments. With a great central portal and two at either side the facade is 55 feet wide and 22 feet high and "would fit admirably in the south wing of the museum."

Artist and Count

Wonders will never cease! It seems that the ubiquitous "Count Chabrier," he of the staff of the French journal *Revue du Vrai et du Beau* whom nobody apparently ever saw but who visits all American art shows and turns in "favorable reports," which are followed by "pay-as-you-enter" overtures, was the discoverer of the art of Archibald J. Motley, Jr., the negro artist whose recent exhibition as told in *THE ART DIGEST*, proved one of the season's surprises in New York. At least, this is what Edward Alden Jewell says in a two-page article in the *New York Times*.

It is no wonder, however, that the good "Count Chabrier" should have something to his credit at last, because several hundreds of American artists have had letters from his journal, telling of the "discoveries" he has made at American exhibitions, and asking for photographs to be published—at a price. The benevolent "Count Chabrier" saw Mr. Motley's pictures in 1925 at the Municipal Pier in Chicago and, to quote the *Times*, "became interested." A write-up followed in the *Revue du Vrai et du Beau*, which is one of three similar French periodicals living off the fees paid by American and English artists for "recognition in Paris."

The good "Count Chabrier" this time made no mistake, venal or otherwise, for Mr. Motley has lived up to everything the *Revue du Vrai et du Beau* said about him, although

he may have been, so far as its proprietors were concerned, a 500 to 1 chance.

Mr. Motley was born in New Orleans, but has lived in Chicago for 34 years. He attended the Art Institute, and after he finished there, being unable to make a living through his art, worked at many jobs, from waiter in a Pullman diner of which his father was chef, to a coal heaver in the Stock Yards. But now, with his remarkable interpretations of his race, from voodooism to jazz, his future seems bright. Mr. Jewell's language in describing his pictures is thrilling. Beginning with the voodoo subjects he says:

"Here are steaming jungles that drip and sigh and ooze, dank in the impenetrable gloom of palm and woven tropical verdure, or ablaze with light where the sun breaks fiercely in. Here are moons that rise, yellow and round, quizzical and portentous, aureoled with a pallor of sorcery; crescent moons with secrets cryptically packed in the shining simitar, and moons that wane and die with a shudder of spent prophecy.

"There are mummified heads of enemies rudely cased in clay, embellished with gaudy colors. There are devil-devils watching in the solemn night or poised to swoop on hapless human prey. There are thunders and lightnings with revelation imprisoned in their heart of death. There are charms, simple or unsearchable, to lure a smile or to ravage with the hate of vampires.

"Glistening dusky bodies, stamping or gliding, shouting or silent, are silhouetted against hot ritual fires. Myriad age-old

racial memories drift up from Africa and glowing islands of the sea to color more recent ghostly memories of plantation days when black was black and slaves were slaves; and these memories sift, finally, through negro life in Northern cities of the present, leaving everywhere their imprint and merging with a rich blur of tribal echoes. Such are the themes and the material that enter into this artist's work.

"Mr. Motley appears to be forging a substantial link in the chain of negro culture in this country. . . . Fighting against perhaps more than the usual odds in his determination to liberate the creative urge within him, he has already contributed eloquently to the artistic accomplishments of the race, and—since he is now only 37 years old—his future may be felt to hold promise of still richer achievement.

"In his paintings of the Voodoo mysteries, the interpretations of modern American negroes at play, in the weird allegorical canvases and in the portraits, Motley directly or by subtle indirection lays bare a generous cross-section of what psychologists call the subconscious—his own and that of his race. The ancient traits and impulses and superstitions of his ancestors in Africa, Haiti, or wherever they found their habitation, trace here a milestone on the unending march; but the phantasmagoria is fascinatingly spiced with modern molds into which so much of the old race-life has been poured. The same fundamental rhythms are found, whether the setting be a jungle presided over by witchcraft or a cabaret rocking to the syncopation of jazz."

Craftsmen Hold Annual Boston Exhibit



Batik Wall Hanging by William L. Cray.

The Boston Society of Arts and Crafts, now holding its thirty-first annual exhibition, has, says the *Transcript*, "shown the way to the Detroit society and those of Philadelphia, Baltimore, New York, Chicago and New Orleans, and its members, now increased to about 1,300, are in all parts of the country." These members exhibit their products in various departments, composed of jewelry, silver, leather, thread and needle workers, weavers, photographers and other special crafts not guilded, wood and glass workers, pewterers, batikists, rug makers.

The *Transcript*, however, said much the same thing about the general characteristics

of the exhibition as a New York critic said of a similar show at the National Arts Club (see "New York Season"): "There is able workmanship, but comparatively little denoting creative or original ability. The derived idea, reapplied with skill and technical knowledge, abounds. . . . Blazys, the Cleveland potter, is the unique exhibitor who steps slightly from the traditional and adapted."

The glass workers, who make of Boston a sort of capital, are well represented, and both the silver workers and the jewelers came in for praise. Among the textiles the batik herewith reproduced was much admired.

A Renaissance

Just before Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute, left for Europe to help gather paintings for next Fall's twenty-seventh International, he gave out an optimistic interview about the "sudden renaissance in interest in decoration which is taking place all over the country."

"You see it in furniture," said the director, "you see it in advertisements, in fabrics, in architecture, in kitchen utensils, in all the everyday objects that are so much a part of our lives. It is a good sign. If people are thinking about how a thing looks, in addition to what it is to be used for, we have a new emotional field to play in. . . ."

"We are young and our energies have been expended in utilizing the natural resources of our country. But now the time of leisure is coming. We can afford to be patrons of art, as the great Florentines were in the days of their prosperity."

"Therefore it seems tremendously important to me to show people what the artists of the world are thinking about and transcribing on canvas. Paintings are signs of the times, just as advertisements are."

"I have been watching with interest the awakening of our manufacturers to the attraction of art, of the beauty of line and color, in marketing their wares. Even in the newspaper advertisements there is a consciousness of the so-called modern spirit. Yet the modern spirit is as old as the ages. It just has a new dress on. We have to be a bit more bizarre these days to attract attention, but we can still abide by the rules."

The European pictures Mr. Saint-Gaudens selects will be part of the International at Pittsburgh from Oct. 18 to Dec. 10. They will be shown at the Cleveland Museum from Jan. 7 to Feb. 18, and at the Art Institute of Chicago from March 11 to April 22.

Two Famous Pictures

Every American knows the picture entitled "The Spirit of '76," reproductions of which have been made by the millions. Whatever may be said of the painter's technique, nothing ever expressed more strikingly the feeling of the embattled farmers of Lexington and Concord, and upon viewing it one can almost hear the strains of "Yankee Doodle" as the figures march to the music of drum and fife.

The artist was Tomkins H. Matteson, who was born in 1813, became an Associate of the National Academy of Design in 1847, and died in 1884. His works were chiefly portraits and historical pictures. Two of his most characteristic paintings are "Washington Saying Farewell to His Generals" (at Fraunces' Tavern, New York), and "The First Prayer in Congress" (in Carpenters Hall, Philadelphia). These belong to an old family of New York, and they were loaned to the Museum of the City of New York for one year. Recently they were recalled from the museum and they are now on exhibition at Ann Audigier's Gallery, 25 East 63d St., where they have attracted much attention.

Chicago Awards Increased

The trustees of the Chicago Galleries Association have increased the awards to members until now they total \$8,700 for each semi-annual show, or \$17,400 for the year, an increase of \$2,000 over the awards of last year. At each semi-annual there are now nine awards at \$250 each, ten at \$300, three at \$400, one at \$500, one at \$750, and one at \$1,000. In addition a sculpture prize of \$200 has been provided through the courtesy of Mrs. E. Mansfield Jones.

Exhibits must reach the galleries, 220 North Michigan Ave., on or before April 14.

Censored?

A scandal has developed from the exhibition of the European section of the Carnegie International at the California Palace of the Legion of Honor in San Francisco. Junius Cravens, of the *Argonaut*, demands to know what has become of Felice Casorati's "Platonic Conversation" and whether it has been censored by the trustees. The critic was told at the museum that it had not arrived, but he plainly expresses his doubt and asks how the picture could have been given a number and a reproduction in the catalogue if it had not been sent. It is the sort of picture that prudes would object to, and particularly prudes in California, who of late years have become even more notorious than Middle Western prudes. The *Argonaut* says:

"If the reproduction in the catalogue means anything, this was one of the best paintings in the Pittsburgh show. Why San Francisco should have been deprived of the opportunity of seeing it is hard to determine, except by a process of logical deduction, plus a very fat and substantial little bird of rumor. We inquired about the omission at the office of the secretary in the Palace of the Legion of Honor, and were told that the picture had been sold in the East and was not sent out with the rest of the exhibition. Since we are expected to believe this story we do, of course. It is contrary to the rules of any exhibition we have ever heard of, but it must be so."

"However, that fat little bird of rumor will flit about and annoy us by dropping doubts into our mind. If the painting was not sent out here it could not be hung in the exhibition. But if it was not sent why was it included in the catalogue? How did it come to be allotted a number for local exhibition? These paintings were certainly renumbered after they arrived. But the fact remains that the painting was not sent."

"If—if it were sent and not hung those responsible for the act have committed a crime against the San Francisco public. If it is so the Board of Trustees of Carnegie Institute should refuse to send any exhibitions to San Francisco in the future unless the Board of Trustees of the California Palace of the Legion of Honor is willing to guarantee that they will be hung intact. Such a demonstration of political control in cultural matters is a vice far more harmful and destructive in its effects than any painting that would be termed 'indecent' could ever be. Such an act is more shocking than any nude that was ever painted."

"If 'Platonic Conversation,' or any other painting belonging to the collection known and advertised as the foreign section of the International exhibition of paintings from Carnegie Institute, has been willfully and deliberately withheld from us, we should demand that the doors of the Palace of the Legion of Honor be padlocked and kept padlocked until such a time as its Board of Trustees can be replaced by honest, reliable and intelligent men and women."

"We are not children to have selected for us what we shall see and what we shall not see of the representative art of our time. If this thing has been done it is to be hoped that a drastic protest will be made, not only by the Board of Trustees of Carnegie Institute, but by those who control every exhibition of any importance that could come to San Francisco through any source whatsoever."

A Lorenzo!

A dream come true! A Lorenzo the Magnificent has appeared in America and in a single transaction has bought \$41,000 worth of paintings by a living American artist! His name cannot be made public at this time, but the announcement of the sale was made by C. W. Kraushaar, New York art dealer. The purchase comprises thirty-two pictures by John Sloan, president of the Society of Independent Artists, whose merit as a painter has long been recognized by discerning critics, but whose works have met with infrequent sales.

The thirty-two paintings encompass the whole range of Sloan's work from his early Philadelphia and New York period, which first brought him fame as a depicter of American city life, through the Gloucester period of marines and fishing-town scenes, the colorful Southwestern period with its vivid landscapes and pictures of Indian ceremonial dances, to the most recent development in which he returns to the scenes of his earliest triumphs in presenting the color of cities.

The sale heralds the arrival of a type of collector of contemporary art never known before in America. It is indicated that the purchaser intends to build up an assemblage of present day art which will represent each painter with enough examples to make it possible for the student and amateur to study his work in its full compass.

The canvases included are "The Rathskeller, Philadelphia"; "East Entrance, City Hall, Philadelphia"; "Scrubwomen in the Old Astor Library," all canvases of Sloan's early period; "John Butler Yeats at Petipas," one of the most famous of Sloan's early New York canvases; "Norman's Woe, Gloucester," and "Main Street, Gloucester," two of his typical Gloucester paintings; "Picnic on the Ridge," "Travelling Carnival," "Hotel Dance, Santa Fe"; "Corpus Christi Procession," "Rain Dance, Cochiti"; "Two Senoras," "Water and Light, Santa Fe," all typical of the Southwestern period; and "McSorley's," a recent New York painting in which Mr. Sloan returns to an earlier subject. Among the nude studies are "Nude, Rose Scarf"; "Brunette Nude, Blue Chimayo Blanket," and among the portraits, "Efzenka the Czech," "Romany Marie" and "Portrait of William S. Walsh."

The other canvases are "Bleecker Street, Saturday Night"; "The City from Greenwich"; "Backyards, Greenwich Village"; "Hairdresser's Window"; "The Red Lane"; "Plaza, Evening, Santa Fe"; "Between Bay and Ocean, Gloucester"; "Girl Reading on Sofa"; "Boy with Piccolo"; "Plaza, Santa Fe, Noon"; "The Pool"; "Sunlit Peak, Santa Fe Canyon," and one other work still to be selected.

The Metropolitan Museum owns the artist's "Dust Storm, Fifth Avenue," and recently a committee of which Duncan Phillips was the head presented Sloan's "Lafayette," a recent New York canvas, to the Metropolitan. The Newark Museum owns two Sloan canvases, and other paintings are owned by the Phillips Memorial Collection in Washington, the Detroit Museum, Chicago Art Institute, Brooklyn Museum, Santa Fe Museum and Barnes Foundation.

Milwaukee Gets a Monet

Monet's "Waterloo Bridge," shown at the Milwaukee Art Institute in a loan collection from Durand-Ruel's, will stay in that city, having been bought by Mr. and Mrs. Albert Friedmann.

A "Crucifixion" of the XIVth Century



"Crucifixion," by Spinello Aretino (1333-1410).

A collection of eighteen Italian primitives has been brought to this country by Mr. Ugo P. Spinola, and is now being exhibited at his gallery, 9 E. 54th St., New York. Originally the collection was offered to a museum in a large city of Italy, but it lacked funds. Other important galleries and a number of collectors then sought to obtain it, but Mr. Spinola's bid was accepted, and he brought the works to New York and incorporated a company. He is disposing of the pictures first, and will later specialize in antique furniture and other art objects from Italy.

The paintings were in the possession of an old Italian family. They include an octagonal panel, 13 by 17 inches, depicting "The Crucifixion," by Spinello Aretino, the Florentine (1333-1410), and the original sketch for "The Holy Family" by Murillo in the Louvre. Murillo is not a primitive, nor is Pietro di Longhi, one of the last of the Venetians, by whom there is an important work in the exhibition. But most of the other artists are primitives. There are works by Garafolo, Moretto da Brescia and Ambrogio da Fossano.

A Bank's Murals

The Seamen's Bank for Savings, New York, has issued invitations to art lovers to view three giant murals done by Ernest Piexotto, which cover a total space of 60 feet long and 25 feet high. The great central panel in the banking room depicts "Washington Landing at the Foot of Wall Street" for his inauguration as first president of the United States in April, 1789, based on descriptions of the scene by two eye-witnesses, Elias Boudinot and James Lloyd Cogswell. Another panel, at the left, depicts "The Port of Old New Amsterdam," whose predominating theme is ships and sails, and the third, at the right, shows "The Port of New York in 1820," with an old-time ship putting to sea and the "Great Western," one of the earliest of transatlantic steamships, arriving.

These murals are placed above a nine-foot oaken wainscot, and the artist kept the color very high in key, so as to obtain a fresco-like quality that would harmonize with the cream-colored limestone walls of the banking room. The attention of the beholder is instantly fixed on a general effect of shipping, air and sky.

Negro Soldiers Monument

Leonard Crunelle, Chicago sculptor, has designed a monument for the negro soldiers who fell in the world war, and whose cost, \$30,000, will be paid by the state of Illinois.

Newhouse Galleries Move

The New York galleries of M. A. Newhouse & Son are being moved from 724 Fifth Ave. to 11 and 13 E. 57th St., the third floor of which will be occupied by them. With the removal a new policy will be inaugurated by the firm. Exhibitions will be given at intervals, both of living artists and of old masters, and works by Americans will be more largely handled.

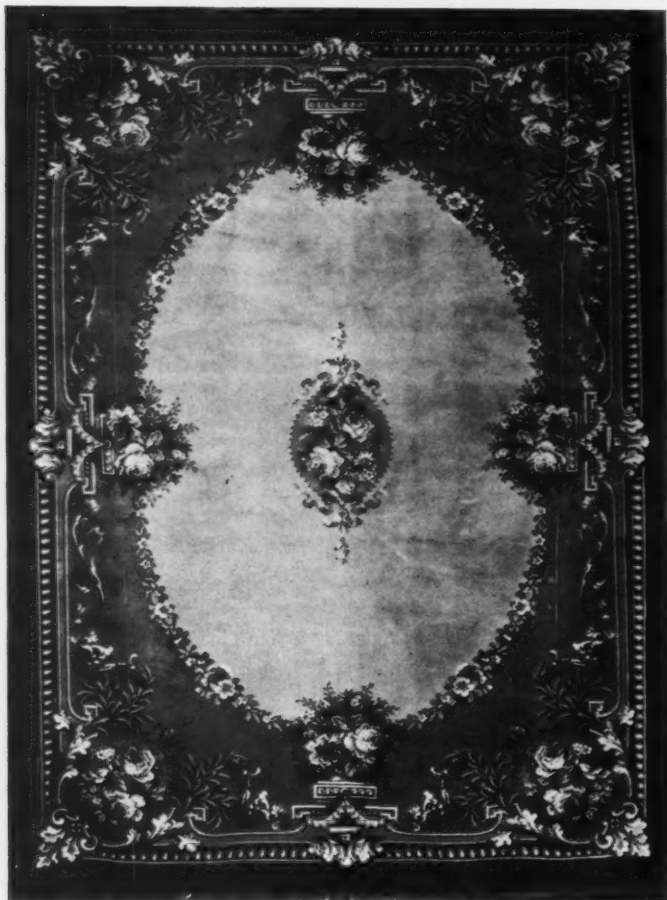
The opening display, to be held the latter part of April, will be general in character. English and French paintings of the eighteenth century, works by the Barbizon school, and some of the best examples of Inness, Wyant, Ernest Lawson and other Americans will be shown. Next October there will be held a loan exhibit of Stuart portraits, six of which are now owned by the Newhouse Galleries.

The firm, founded fifty-two years ago in St. Louis, is one of the few large art concerns which have continued to be directed by the family of the organizers. Galleries are now maintained in St. Louis, New York, Chicago and Los Angeles.

Bourdelle's Mickiewicz Statue

The statue of Mickiewicz, the Polish hero, by Bourdelle, to be erected in the place d'Alma, is near completion, according to reports of the Paris press. It is of the same heroic proportions as the sculptor's Hercules in the Luxembourg.

Science Makes Oriental Rug "Practical"



Aubusson-Style Rug Produced by Whittall.

Science cannot create art, but it can perpetuate beautiful conceptions. The Oriental rug at its best is a work of art, but its life is limited if it be put in actual use, and those prized examples which have survived for centuries have enjoyed a long life only because they have been treated as wall hangings or otherwise made purely ornamental.

It has been the rule that whenever commerce reproduces an art object there is degeneration in every way, such as sacrifice in color, design, conventionalization, or texture. Occasionally there is an idealist who, by his skilled craftsmanship, makes a genuine contribution to the world's all-too-small store of art objects. Such an idealist, in the opinion of many competent critics, was the late Matthew J. Whittall, for he was responsible for a new rug fabric which is more than imita-

tive, more than merely beautiful. His sons and successors, at Worcester, Mass., are continuing to produce rugs which are the admiration of connoisseurs.

Whittall took the fundamental construction of the Oriental rug, a series of strong cotton warp threads, and tied on to this skeleton a series of tufts of yarn with the traditional Ghiordes knots exactly as the Oriental was put together. Profiting by what modern science has taught, he produced a more enduring yarn, which can be woven either as a thin rug or in a very deep pile, better adapted for the hard floors of today.

But instead of confining the designs to the Oriental, the Whittalls have adapted designs of every type of fabric to this knotted rug. For example, the Aubusson rugs are usually to be found in the so-called flat or tapestry weave, thin and fragile, easily cut, and hardly practical for modern rooms. Whittall took Aubusson design and interpreted it without sacrifice in the knotted rug so that the result is an Aubusson type that is quite in period, and that wears in terms of scores of years.

The Whittall weaves are now reproducing the designs of every decorative period, even

Women and Men

The following remarkable bit of criticism is taken from the *London Times*:

"Without presenting anything out of the common, the 73rd exhibition of the Society of Women Artists at the Royal Institute Galleries, is generally pleasing, and it has enough of a distinctive character to justify the existence of the society. What the character is it would not be easy to say in so many words, because it is felt rather than perceived, but it corresponds roughly to the change in atmosphere when you 'join the ladies.'

"The same things are discussed as in masculine society, but they are discussed—if we may dare—more inconsequently and with more enjoyment of details that the male mind would consider irrelevant. But the great difference is in tone of voice—the effect of a light, continuous murmur instead of a broken series of booms and barks. As in conversation the difference is most marked when not only a similar subject but a similar style is attempted, and the broad statements in this exhibition are so very broad that they lack solidity."

Business Men and Art

After paying a tribute to Edward B. Butler, dead, and Wallace DeWolf, living, Chicago multi-millionaires who for many years both practiced and preached art and who were the exemplars of the Chicago Business Men's Art Club, which has become the nucleus of a national organization, Arthur Millier in the *Los Angeles Times* wrote:

"It was certainly one of the finest aspects of old Chinese life that all educated men were, in some degree, amateurs of the arts and were thus brought in contact with nature itself and the philosophical concepts on which the work of artists is based, in great contrast to the division between the business man and artist existing today."

A Careless Funeral

Power O'Malley is quoted by the *Los Angeles Times* as saying: "I remember one exhibition I had when at the end of two weeks my private collection of paintings was still intact on the walls. It was 5 o'clock. A rather portly dame dropped in to rest and sat on a chair and started to powder her nose and aid Nature's curve of the lips with the painter's gospel of 'paint.' Then she left rather abruptly and forgot a bunch of flowers which she left on the chair.

"But, as you know, we are always thoughtless about our own funerals. I had neglected to put up a sign 'Kindly Omit Flowers!'"

including modern art. A New York salon has been created by John Russell Pope at 5 E. 57th St., the architectural beauty of which is set off by rugs of many hues and of wondrous texture. To go there is like a visit to a transplanted chamber from the Orient, as described in the *Arabian Nights*. On the upper floors of the building are the Duden-sing and Babcock art galleries.

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Trend in Etching

It will interest the whole art world to hear that British etchers are turning from the architectural subject to the figure. Mr. Frank Rutter writes in the *London Sunday Times*:

"It is pleasant to be able to record a great advance in variety and width of interest in the recently-opened exhibition of the Royal Society of Painter-Etchers. This is very largely due to a marked revival of figure etching this year. Architectural subjects, however brilliant in execution, tend to become monotonous when presented in overwhelming quantities.

"It is not without significance, perhaps, that the one new associate elected this year, Mr. James Grant, is pre-eminently a figure draughtsman, and how good his figure drawing is may be seen in his etchings, 'Zeda' and 'Au Café'; while the most recently elected fellow, Mr. Robert Austin, though a master of many subjects, is never better than in portraiture.

"Mr. Job Nixon, who hitherto has been known chiefly as an architectural etcher, breaks new ground in his naïve and amusing figure compositions, 'The Showers' and 'Building Their House'; and all these things, together with Mr. Sickert's music-hall scene, and the contributions of Mr. G. L. Brockhurst and Mrs. Laura Knight, help to give to the present collection a human interest that has been rather lacking in the society's previous exhibitions.

"The most arresting and outstanding of all the exhibits, to my thinking, is Mrs. Laura Knight's drypoint, 'A Young Girl,' which ought to rank as a milestone even among the accomplishment of her etched work. This magnificent head, superb alike in modelling and expression, is equally interesting from the point of composition, the way in which the head has been used to fill the space of the square."

New Tomb for Dante

Dante was buried at Ravenna in 1321. At first a simple cenotaph marked the spot, and the grave was zealously guarded by the Franciscans to prevent the removal of the body to Rome, where the popes, particularly Leo X, would have erected a beautiful tomb. But in 1865—when taste was at its lowest—an insignificant and ugly tomb was constructed. Mussolini is ashamed of it, and is determined that a magnificent and stately edifice shall take its place.

Plans have been drawn by the architect Giovannoni, and the 40,000,000 Italians to whom the poet's name is sacred will be asked for funds.

American Lithograph Show

The Print Club of Philadelphia, 1614 Latimer St., wants the name of every American artist producing lithographs. It plans an exhibition, the first exclusive one of its kind in America.

A Beloved Portrait by William M. Chase



"Frank Currier," by William M. Chase (1875).

One of the most romantic triple friendships in the history of the art world was that existing between William M. Chase, Frank Duveneck and Frank Currier. They were students together in Munich, each admired the other two highly and sincerely, and they all painted each other's portraits. They were all from the same section of the Middle West. Their regard for each other continued until death.

Chase's portrait of Currier, which is one of those to be loaned by the Newhouse Galleries for the Chase memorial show at the galleries of the American Academy of Arts and Letters beginning April 26, ranks with the great portraits of all time. Currier's portrayal of Duveneck has been valued at \$10,000, and his "Chase" is rated by connoisseurs as an equally fine piece of work. Currier, beloved by artists and students and by many others in Ohio and Indiana, died first, and his going was a blow to the two surviving friends. Duveneck was the next to pass, at his home in Covington, Ky., just across the line from Ohio, and Chase, who

hailed from Indiana, died last, leaving the greatest volume of work.

About sixty-five paintings, representative of all periods of his career, are to be shown at the memorial, and forty-eight of these will be provided by the Newhouse Galleries, some from the pictures remaining of the Chase collection purchased from the artist's widow, and the rest loaned by museums and private owners, who obtained them from the firm. The other loans will be provided by private collectors and by museums throughout the country.

The opening of the exhibition will be a notable affair, to be attended by some of the famous artists who were either associates or pupils of Chase, including Edwin H. Blashfield, Childe Hassam, Gari Melchers and Hermon A. MacNeil, and by many who studied with him either at Shinnecock Hills or the Art Students' League, or in his classes that traveled abroad. The exhibition will be inaugurated on the day of the semi-annual meeting of the Academy of Arts and Letters, and will continue until July 15.

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In the Romantic Realm of the Antique

"Provincial" and Carved in "Provence"



French Provincial Commode, Made in Provence in the Time of Louis XIV.

Recently THE ART DIGEST reproduced an article by an authority on antiques about the revival of interest in French provincial furniture. The excellence of such furniture in olden times was assured largely by strict royal regulations, and to this was added the love of the craftsmen for their work. They carved in wood and metal, and shaped each piece with such devotion to their task as only a truly creative artist can give, and not even the rug makers of ancient Persia could excel them in singleness of purpose.

A commode, or a bureau as it would be termed by Americans, which was made in the reign of Louis XIV in Provence, has been acquired by Ann Elsey, an antiquarian with a New York establishment who makes her residence at Vence, in the Maritime Alps of France. It came from an old chateau, but what its lineage is no one knows. It is beautifully carved, and its brass handles with sculptured figures are just as they were made over two centuries ago.

Mrs. Elsey was so fond of this commode that she kept it in her home, which is located

a thousand feet up in the mountains behind Nice, for several years. She has recently sent it to New York for exhibition, and many lovers of the antique have called to look at it.

A Connecticut Chest

One of the pre-Revolution cabinet makers of note was Eliphalet Chapin of East Windsor Hill, Conn. He favored native cherry, and a chest of drawers executed by him in that wood has just been acquired by Charles Woolsey Lyon, Inc., New York. The *Evening Post* says of it:

"A very simple piece, it achieves great beauty by the perfection of its proportions and a restrained decorative scheme conceived with a thorough knowledge of the qualities of the wood. A small fan inlay at the bottom of the front, which is unified with the lines of the chest by a small, beautifully executed scroll, is the most elaborate decorative feature of the piece. It has fluted inlaid quarter columns at the corner and stands on short cabriole legs with claw and ball feet."

Individuality in Antiques

"No antique piece of furniture is exactly like any other. Even in sets of chairs there are slight variations. Each piece, you see, was made by itself, the product of a single workman. Hence antique furniture has individuality, and individuality is the crying need of this day." —*The Antiquarian.*

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A French Quest

Mabel M. Swan has been going adventuring in French museums, and she has discovered several in Paris that display antique furniture and art objects rather than paintings and sculpture. In the *Christian Science Monitor* she writes of the Carnavalet Museum, formerly the residence of Mme. de Sévigné; the Trocadéro, the Cluny, and the Museum of Decorative Arts.

French provincial furniture, which is just now coming in for much attention, she found chiefly displayed in the Trocadéro. In her entertaining article she tells of seeing there some excellent groupings. "These show not only provincial interiors, but costumes as well. In the new book on provincial furniture by Madame Huard and Henri Longnon some of the illustrations show these very interiors.

"The reconstruction of authentic peasant interiors has been a popular and welcome addition to some of the French museums during the last five years, especially in Grenoble, Nice, Grasse, Arles, and Rouen, where a great amount of time has been devoted to the subject.

"Although peasant furniture has taken a strong hold on popular fancy, it is very difficult to find opportunities in Paris for the study of these various types except at the Trocadéro."

Antiquarian Buys Wertomere

Wertomere, the old home of George S. Palmer at New London, Conn., has been purchased with all its contents by Israel Sack, an antiquarian of Boston and New York. The Chippendale furniture made Mr. Palmer's collection one of the outstanding places of the country in the eyes of lovers of antiques. Over the mantel of the reception room hangs a portrait of Washington by Copley.

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In the Romantic Realm of the Antique

Meaning of Jade

There are many collectors of jade in Europe and America, but only the Chinese are thought to appreciate this precious stone at its best. An article by Aaron Marc Stein in the *New York Evening Post* tells of the moral and spiritual significance which are attached to the lustrous green jewel in China.

"A bit of carved jade seen from the distance imposed by the glass of a museum case seems to be an object truly desirable," he writes. "The value put upon it by a Chinese collector, however, makes this museum appreciation seem empty and shallow. The museum allows pleasure to only one sense—sight—but for the Chinese the visual appreciation of jade is secondary. The Chinese turn a piece of jade about in their hands, they feel its surface and strike it to hear its musical ring. Here is a subtle form of appreciation virtually unknown to the Western collector. This beauty of touch peculiar to jade is the quality most highly prized by the Chinese. They attach to it even a moral and spiritual significance."

He quotes an extract from the conversations of Confucius which demonstrates the Chinese attitude toward this semi-precious stone:

"It is not because soapstone is abundant that it has no value," said the sage, "nor because jade is rare that I hold it in high estimation; it is because from very remote ages wise men have likened jade to all the virtues. In their eyes its polish and luster are comparable to the virtue of humanity; its perfect density and its extreme hardness to a quick intelligence; its angularities to justice, for although they appear sharp yet they do not hurt; the pure resonance it emits when struck and which suddenly ceases, to music; its iridescence recalls heaven, its beautiful nature, earth."

In another of the Chinese classics jade is called the "quintessence of creation, the most beautiful substance in which the thought of man can be embodied."

Finds a Nelson Relic

The Spinning Wheel Antique Shop, Boston, has discovered in a collection received from England a papier-mâché inkstand used by Lord Nelson on his flagship Victory. It was made by Jennings and Bettinger, and is decorated with a crown and anchor in silver, the crest of the Victory.

Going to Extremes

"The attempt to fit styles of furniture to personality may become a fantastic pursuit," thinks the *New York Evening Post*. "Such diverse characters as Oliver Goldsmith, David Garrick and Warren Hastings probably sat in the same kind of Chipendale chairs."

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In the Days When Monarchs Carved Jade

Chien Lung was the third emperor of the Manchu dynasty, and he ruled China from 1736 to 1796. He was an artist in the carving of jade, and he loved the feel as well as the sight of this wonderful stone. Not only was he a creator of works of beauty, but he wished to encourage other artists, and he gave prizes for the finest products of artistic genius in his empire, and held exhibitions in the imperial palace, to which mandarins and other dignitaries were invited to come and bring their choicest possessions.

As the patronage of Louis XIV stimulated the artists of France to create fine things, so the encouragement of Chien Lung, who probably never heard of his famous contemporary, caused the artists of the empire to bring into being some of the most exquisite creations of human genius. They carved gods and goddesses, and dragons, and other weird and wonderful creatures of the imagination, and the imperial palace in Peking was made radiant with the light reflected from thousands of statues and statuettes, vases and incense burners.

When the imperial exhibitions were over the masterpieces in jade owned by the mandarins would be taken away, but the imperial art treasures, sometimes enriched by gifts from the lords, remained in the palace, where most of them stayed until the revolution of 1912 ended the Manchu dynasty.

In the chaos that followed, former servants took many of the art works from the palace of the emperor and the homes of the mandarins. Later, the mandarins themselves, impoverished, sold their treasures. A representative of the firm of Long Sang Ti in New York recently returned from China with a collection of some of the finest of the creations in jade that made Chien Lung's



Vase 13½ inches high carved out of a single piece of yellow jade. Chien Lung.

reign radiant and memorable. An immense room of the firm's new galleries in New York is devoted to these jades.

Demand for English Furniture

"Quite evidently there is a demand for more English furniture hereabouts than in previous years," says the *Boston Transcript*.



"The Holy Family" by Murillo.
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In the Romantic Realm of the Antique

When a Dealer Is Tempted to "Collect"

There is one danger in being a dealer in antiques which few of them entirely escape, and that is the danger of becoming a collector rather than a dealer. Not long ago Mr. W. Douglas Curtis acquired at auction a bracket clock of the eighteenth century, and he placed it on exhibition at his shop, which he poetically terms the Galleon, in upper Madison Avenue. But the more he looked at it, the less inclined he was to sell it, for to the joy of discovery was added the joy of possession, and this he says is increased by the reflection of the polished surface of the old timekeeper.

He has learned that the maker of this particular clock, Ralph Gout, was famous in his way, for he was included in "Old Clocks and Watches and Their Makers," by F. J. Britten, who says of him: "Ralph Gout, 6 Norman Street, Old Street, 1770-1800; 122 Birch Lane, 1815. He patented in 1790 (No. 2,351) apparatus for recording the paces made by man or horse, also an application of the invention for recording the revolutions made by the wheels of a carriage."

The clock is of mahogany and gilt bronze, with metal scroll work on the face. The works are visible from the side, and the name of the maker is engraved on the dial.



Bracket Clock by Ralph Gout.

Zeal

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Or this red lacquer Chinese screen,
By a true artist made.

You say, "Cannot afford them,
I have a child to rear?"

Why, madam, you should bring him up
In just this atmosphere.

That atom is your baby?

No doubt he's dear to you,
But he quite shocks a cultured taste,
He looks so very new.

He has no patina, no grace,

No lines, no mellow glow,

No history,—why, she's leaving!

What can have made her go?

—Pauline Dillingham in *Christian Science Monitor*.

French and English

Gothic art influenced differently the peoples of different countries. In discussing a group of Gothic chests shown by the Brummer Galleries a writer in the *New York Evening Post* refers to the difference between the French and the English reactions to the style derived from Gothic sources:

"One French piece of the late fifteenth century is in flamboyant style with panels carved in the late Gothic tracery, which is composed of an interlace of flame-like curves. An English Gothic chest in the same collection is made of very heavy oak and is much less ornate in design. A comparison of the two chests, both of the simple box form with hinged lids, demonstrates the fundamental difference between French and English design. The English oppose a fine sturdiness to the delicate feeling of the French workmanship."

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Boundary Lines

In every country of any importance in size there is a decided difference in characteristics between the people of the northern and the southern sections. And now Charles Messer Stow has discovered that there is a southern New England and a northern New England, not only as to culture and political viewpoint, but more particularly in the realm of antiques.

The boundary between these two divisions, he says, would not follow a hard-and-fast line but, roughly speaking, it would follow the course of an airplane which took off at Boston with Albany as its objective. The isolation of the early settlers, from the landing at Plymouth and beyond, accounts for the difference, for roads were difficult to travel, and many communities had to produce their own objects of household use as well as of luxury.

"Of all the furniture that was made in southern New England," he says in the *Antiquarian*, "the type called the block front, developed at Newport and later made in Connecticut, was the outstanding achievement. It has been erroneously stated that this style was an invention of John Goddard of Newport. He did not invent the style. That had been done in Europe. I am not sure whether or not it was a product of Dutch originality. Certainly it would be a plausible hypothesis that it was brought to England from Holland, when all things English received so strong a Dutch tinge in the time of William and Mary.

"As always happens when a genius adapts a style, Goddard improved on his model. He made the blockings deeper. He carved elaborate shells both on the pediments and on the blocks of the bodies. He used heavy and intricate moldings. No matter what the size of the piece, however, it was always made in perfect proportion."

Mr. Stow gives southern New England rather the best of the argument as to originality and beauty of design and workmanship. A peculiar form of panelling found in Connecticut was used in architecture as well as in furniture. The panel would be traversed diagonally with crossed grooves, and at the top would be a high curve.

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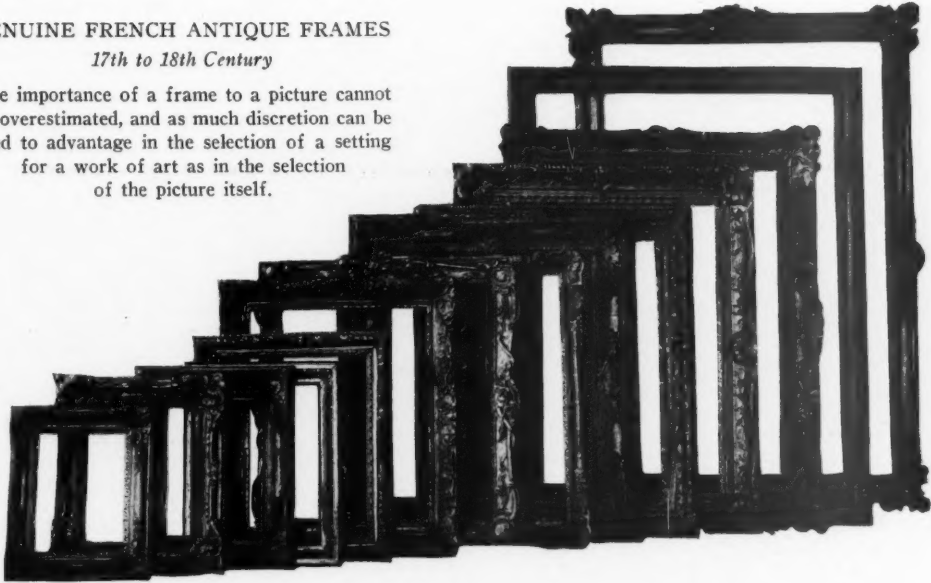
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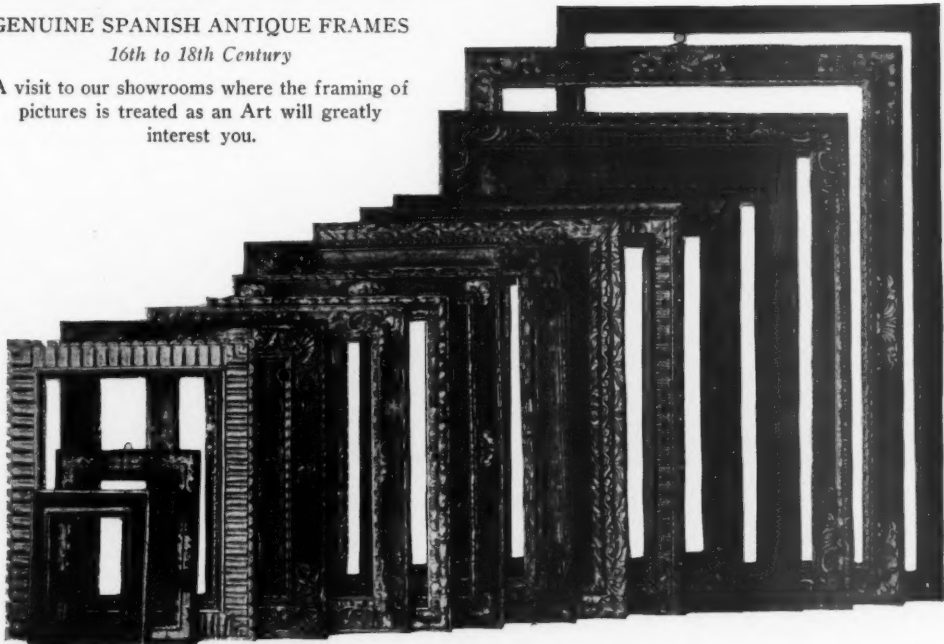
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The News and Opinion of Books on Art

Jan Gordon's Paris

Jan Gordon is an artist. He has lived much in Paris. He has now written about it in "On a Paris Roundabout" (London, Lane, 12s. 6d.). And the critic of the *London Observer* must have lived in Paris, and known life among the artists there, for his delightful sympathetic review indicates that he understands the spirit of bohemians, a spirit that is really not definable.

He refers to the debates constantly going on as to whether the "real Paris" exists any longer, or where it is if it does exist. "Quite a number of simple people who live in Paris go on enjoying it without troubling their heads whether they are enjoying the right things or not. . . . The Louvre still has visitors, and people admire the towers of Notre Dame by moonlight as they sit in the windows of an old house on the Isle St. Louis. Also, quite a number of the foreign artists in Paris work, instead of talking and expressing themselves; and of these evidently was Mr. Jan Gordon.

"His book really does belong—I won't say to the real Paris, but to the Paris which reveres, if with a smile, the tradition of Henri Murger, and which knows that there is quite a difference between art and blague. It is Parisian blague which has taken in the Pan-American students. Blague is not plain humbug: it is rather humbug with a purpose, . . . it is a defense against the insistent demand for explanation made by the bourgeois to the artist. It is impossible really to defend art to an audience which does not know that no defense is necessary, and Mr. Jan Gordon very sensibly does not attempt it, but tells how he and his wife lived in Paris, and how they worked. I know of no other English book which gives so accurate an account of life in a Paris apartment in the poor, bohemian quarter. We are all familiar with the word 'concierge,' and most of us know roughly the duties of a concierge; but few realize the extraordinary atmosphere, different from any known to the dwellers in London, produced by a concierge who really looks after, spies after, talks about and cherishes her sheep."

In a chatty style worthy of a Thackeray

or a Balzac the critic interprets both the book and the life of Paris:

"Mr. Gordon introduces us with a kindly vivacity to all his fellows in the house in the alley off Rue Cherche-Midi—M. Botin, the Grand Turk, the Brazilian, and the rest. He knew their lives, as far as an observer can know a life, for these neighbors of his lived, as do most poor artists, in a savage determination not to betray themselves. Then away from the life of the apartment is life at the Restaurant Landru—so named by Mr. Gordon because of the Savage Rabbit. His stories about this rabbit, its attacks on the dog of the restaurant, its fury of fighting, strain my credulity a little. I would not say they were incredible; but I find myself wondering whether the rabbit was a rabbit. Its end was characteristically French. Madame always said that one day it would go too far—and when it did, the rabbit for the pot. Then Mr. and Mrs. Gordon betrayed their non-Parisian origin:

"'Madame,' I said, firmly, pushing the dish back to her across the table, 'I regret a thousand times; we cannot eat of it.' 'M—e alors,' ejaculated Mme. Chatelain, 'what is the matter with the dish?' 'We must confess that nothing is actually the matter with the dish itself. But we are people of a foolish sensibility. We feel ourselves unable to eat Landru.'"

"Madame cannot understand, in spite of all the efforts of her guests. She regards these scruples as unworthy and ridiculous; and I cannot help thinking that Mr. Gordon should have guarded against this day by never eating rabbit at the Restaurant. A general dislike of that harmless little animal would have been appreciated, might even have saved Landru's life, so that others might watch him sparring under the tables with the big dog."

Art of Still-Life Painting

The latest publication in the Universal Art Series edited by Frederick Marrion, "The Art of Still-Life Painting," by Herbert Furst, is published by Scribner's at \$8.00. It is favorably reviewed by the *American Magazine of Art* and the *Boston Transcript*. Beginning with the art of prehistoric man the author traces the development of still-life through the ages.

Bellows and Goya

"Bellows did for the prize ring in America what Goya in Spain did for the bull ring," says the *London Sunday Observer*.

This is the critic's summing up of "George W. Bellows: His Lithographs" (New York: Knopf, 3 guineas), an English edition of which has just been issued. An American review of the book was reflected in *THE ART DIGEST*'s 1st January number.

"The great American artist" is a term used in the first line of the *Observer's* review, which says that he is known in England mainly through reproductions of what is unquestionably his feeblest work, "the sentimental and melodramatic 'Edith Cavell.' The handsome volume devoted to his lithographs, for which Mr. Thomas Beer has written a biographical essay, will do much toward explaining the high esteem in which Bellows is held in the United States.

"Bellows, in his lithographs, proves himself not only a master of his craft, but an artist of quite exceptional versatility, drawing his inspiration from what he saw around him, in the street and in the boxing-ring, on the beach and in the studio. He was a man of very extensive artistic culture. In turning over the leaves of this volume one easily detects his varied sources—El Greco and Titian, Goya and Manet, Hodler and Daumier. Yet there is not a single instance of plagiarism. What he learnt from others he assimilated and reuttered in a language of his own. The incisiveness of his social satire would justify his being labelled the 'American Daumier.'"

"Bellows did for the prize-ring in America what Goya, in Spain, did for the bull-ring. But his war lithographs cannot be said to bear the same relation to Goya's 'Desastros de la Guerra.' Drawn in the fever heat of indignation as effective war propaganda, they have but the remotest connection with truth. Over-emphasis and exaggeration defeat their own end. Bellows, no doubt, produced this record of reported German atrocities in perfect good faith, but later, in 1924, he himself referred to them as 'hallucinations.'"

"The whole tendency of his art is in the direction of romanticism. There are, however, a number of lithographic studies of the nude which affiliate the artist to the classicist school. But it is not on these scholarly drawings that his permanent fame will rest. His gifts found their most telling expression in the interpretation of life and movement, and in satirical comment."

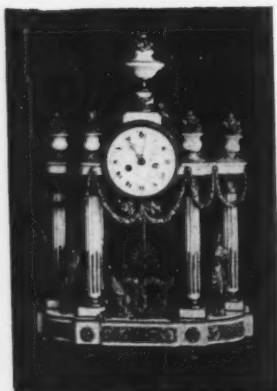
John Hill Morgan's Book

John Hill Morgan is preparing a book on "Early American Portraits Owned by Yale University," which will be published next year by the Yale Associates in Fine Arts.



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The News and Opinion of Books on Art

Dr. Rosenbach

Dr. A. S. W. Rosenbach is called by the London *Sunday Times* the "chief offender" in the matter of taking off the most precious books and other literary treasures to America. This in a review of "Books and Bidders" by Dr. Rosenbach (Allen and Unwin, 21s.). The reviewer continues:

"Fortunately, American book-collectors are exceedingly generous, and as often as not the world's choicest books come to rest in a public institution, there to be enjoyed by all.

"His book is an entertaining pot-pourri. A chapter is devoted to an uncle who was almost as big a book-lover as he is himself. He found his own partner in the most romantic way, and was not always in a position to make those devastating bids.

"Dr. Rosenbach pays prices these days which cause all the cables to buzz, but it is his opinion that they are nothing like the prices that will have to be paid for rare books in the future. He sells books—sometimes at miraculous profits—but he has his own private library which is not for sale. He is a world figure, and his life seems now to be a series of dramas. It is pleasant to listen to his stories, it is instructive to examine his views, and it is fascinating to look on some of his treasures as shown in the fine gallery of illustrations which add so greatly to the charm of his book."

The A. B. C. of Art

This is the title of a book by John Haldane Blackie (New York, Vanguard Press, 50 cents) of which the New York *Herald Tribune* says: "The book is not likely to make an acolyte aware of very deep issues, but it may well, for all its faults, turn his face toward the light."

Van Dyke Chary of Praise

All commendations of previous numbers of the series on "Florence," which belongs to the "New Guides to Old Masters Series," are applicable to the new volume, No. X, says the *American Magazine of Art*. Dr. John C. Van Dyke is the author of the vol-

ume, which is published by Scribner's at \$1.50. He is emotionless, and gives high praise to but one work, Botticelli's "Spring,"

in all Florence, hence his guide-book "leaves a wide margin for the enthusiasm of the tourist or student."

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What the Critics Say of the New York Season

The house of Durand-Ruel, whose name is immortal because of its championship of Impressionism, commemorated its 125th anniversary with an exhibition of eighteen masterpieces by nine artists—Manet, Monet, Renoir, Degas, Cezanne, Gauguin, Sisley, Pissarro and Mary Cassatt—loaned by collectors. The critics gloried in the collection, but they gloried more in Durand-Ruel.

The house was founded in Paris in 1803 by Jean Louis Durand-Ruel. "It has steadily flourished," said the *Herald Tribune*, "and one of the members of the family, Paul Durand-Ruel, the father of its present representatives, is gratefully remembered as the

main support of the Impressionist group from its earliest days. Many of our American collectors recall his friendly presence—and the enthusiasm with which he introduced Monet and the rest to this country."

"Again the fact is brought home how many of the greatest works of the Impressionist masters are to be found outside of France," said the *Brooklyn Eagle*. "One must visit Germany, Russia and the United States to know them at their best. Despite Durand-Ruel's championship, despite the fact that critics and artists went over to their cause, France was the last country to give them official recognition. These pictures

have not come to other countries through the dispersing of private collections, but in the majority of cases were bought directly from Durand-Ruel, who had purchased them from the painters. This tardy recognition of genius has lost for France, for all time, a full chapter of one of the richest artistic periods in her history.

"Paul Durand-Ruel once made the statement that without America he would have been 'lost, ruined,' after having bought so many Monets and Renoirs, and that the two exhibitions which he made here in 1886 saved him. . . . Despite the fact that the Impressionists are now canonized as old mas-

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ters, the conflict is still too recent history—the last of them has too recently died—not to make a collection of their pictures savor of faith triumphant over academic ridicule and public neglect and scorn."

Of the pictures shown, the *Sun* singled out Renoir's "The Woman with the Cat." "The story told of the picture is that the young woman who posed for it was one who was accustomed to posing nude, but having been out late to a party the night before, she fell asleep in a chair partly disrobed, and with the studio cat in her lap. Renoir coming in and finding her asleep decided to paint her so. The result was one of his exceptional pictures. The young woman is startlingly vital. The blood courses through her veins in the picture just as it did in life. The use of broken pigment, that created such a stir when the Impressionists first hit upon the device, is now nothing that art lovers think about at all, so natural a method of painting does it seem. In fact, it is plain that Renoir was not thinking so much of methods as of getting a beautiful idea beautifully into paint."

But the *Herald Tribune* thought Manet the hero of the exhibition, with his "Nature Morte," "Jeune Homme en Costume de Majo" and "Guitariste."

* * *

Readers of this department of THE ART DIGEST have often been amused at the way in which New York critics of diverging tendencies describe the same exhibition. Sometimes amusement is caused by the manner in which they agree, an instance being the complete accord of Henry McBride, radical, and

Royal Cortissoz, conservative, on the art of Walter Gay, as told in this issue; but the most striking instance of divergence of views is noted in the estimate of Andrew Dasburg's New Mexico landscapes, included in his New York exhibition, given by Elisabeth Luther Cary of the *Times* and Mr. Cortissoz.

Miss Cary said: "Landscapes of New Mexico stained with exotic color, heavy hills chained to the planet earth and straining at

their leash to follow the rolling flight of clouds, hot yellow fields punctuated by bushes of smoldering crimson and houses sweltering in color. Now and then cool notes, a green spiked tree lifted against the sky like some medieval weapon; a cool blue in the hills, a white gleam in the clouds. Landscapes the reality of which is affirmed by their aspect as works of art, by their accent of intensified sincerity, as strange stories may carry conviction if a certain note

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is heard in the voice of him who tells them."

Mr. Cortissoz said: "They have a certain blunt, drab quality, as though the painter found no beauty in nature and was, into the bargain, a little heavy-handed in the depiction of what he saw."

Andrew Dasburg's "Poppies" was one of the 1927 Carnegie International prize winners, and he is one of the most outstanding experimenters in American art. Therefore what the critics write of him is entitled to space.

Helen Appleton Read said in the *Brooklyn Eagle*: "An exhibition of Dasburg always causes a commotion in the art world, although of late years he, together with the rest of the pioneers of modernism, has

tended toward conservatism, which is to say he has become more interested in life than in theory. . . . In having come through cubism and abstractions of one sort or another, he has emerged a painter who continues to more ably express his reaction to life with each succeeding exhibition. In the present group the former austerity and too great a concern for form's sake which was characteristic of his previous work serves a solid basis for quite naturalistic landscapes and serious, carefully studied portraits and fresh, vivid still-lives."

Margaret Breuning in the *Post* said: "Like the people who pull up garden plants to see if they are actually growing, Mr. Dasburg frequently looks at his esthetic works

to see how they are getting on. This holds up his painting, of course, and one does not see frequent exhibitions by this artist. Moreover, each one is at such a different station of his artistic experimentation that it takes a few moments to get oriented. One may not realize that this is the work of the same artist whose last exhibition had so much cubistic emphasis and abstract patterning of natural forms. . . . The next exhibition by Mr. Dasburg will, probably, be in quite another vein and reveal still more experimentation."

* * *

Robert Laurent, wood carver and sculptor, held an exhibition, and the *Sun* said: "Just because he began young, he has reached the



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position of being 'dean' of American wood carvers while still far from the age that the title implies. His current exhibition shows him to be in masterly command of the medium, and to be, in fact, able to do anything he sets out to do."

The Brooklyn Eagle said: "The collection of sculptures by Robert Laurent not only marks a distinct step in advance for the sculptor, but in so doing definitely places him in the foremost ranks of modern American sculptors. The exhibition comprises carvings in alabaster, wood, brass and stone. The subjects are figures in the round, portraits, reliefs, animal and plant forms and, in addition, a group of drawings. The term carving comes readily to mind in characterizing Laurent's work, inasmuch as he literally carves direct, whether his medium is wood or stone. . . .

"What is interesting now is that he has added a more sensitive style to his avowedly sculptural qualities—a greater sensibility and charm—and this with no loss of the serene, plastic quality characteristic of his work. This change is capably noticeable in his figure subjects, in which a certain heaviness and stylism, too great an emphasis on ovoid forms, has given way to a more rhythmical, natural, almost lyrical quality. In this way they are more closely akin to his plant forms, whose slender aspiring shapes never lose the plastic in being spiritual and decorative."

The Post in making a comparative estimate said: "The gain is in the restraint, in serenity, in freedom from the over-statement that might be felt in the work of this sculptor, say a year or so ago, when big forms, stylized and exaggerated, had but a small degree of the power of this new work—reserved, subtle, finely related in its equilib-

rium of masses, its continuity of line, its fluency of swelling surfaces."

* * *

The Times thinks Heinz Warneke, who exhibited sculpture in many media at the Milch Galleries, superior to Mr. Laurent. He works in varied and often difficult media, says the critic; "now he uses ebony; again,

teak, granite, stone, marble, bronze, pottery, porcelain, iron, red cedar, ivory and brick. The carved brick sculptures are remarkable. For small figures, common paving or building bricks are employed; for larger ones, brick clay, baked after the mold is completed, constitutes the material. In every case, whatever the substance selected, the



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sculptor has produced work of beauty and originality.

"His 'Mother Cat and Kittens' is a masterly achievement, and there are several small cat portraits—done in ebony, ivory and bronze—that reveal a deep affection for this most fascinating of animals. The eye delights, as well, in young colts and prancing stallions, in fawns and deer and geese."

The *Brooklyn Eagle* said: "He does not lose the charm with which nature has endowed young animals, women and children, with overstylizations and too great an emphasis on pure form. These young fawns and deer, these somnolent cats and angular colts have an appeal to which the most uninitiated in the matters of plastic essentials respond to; while the connoisseur, in addition to this appreciation, enjoys their craftsmanship and truly sculptural qualities."

"You cannot fail to realize the triumphant craftsman in this arduous work," says the *Post*, "but you will also appreciate the sculptor in the smallest of his sculptures endowing his dramatic figures of animals with enough graphic details to give them a decorative effect as well as an intensely individual character."

* * *

Mariano Andreu, a young artist born in Spain but trained quite thoroughly in England, and who has achieved a measure of fame in Europe, "fairly tripped into New York with a cluster of blithe canvases for his first American showing at the New Gallery," as the *Times* put it. "Andreu," said the critic, "disports himself gracefully in designing these modish still lifes and figure

subjects, intent always on impressing the spectator with his rhythmic facility."

"Andreu's work," asserted the *Post*, "is an example of real power to assimilate many sources of inspiration and then create an individual style quite removed from that of any of the artists studied. There is in all this work an element of spontaneity, of lyric charm that does not ignore reality but transcends it by gifts of imagination. The groups of people carrying out a sort of fete champetre or playing musical instruments or nudes seated quite casually upon a balcony are all interwoven with delightful rhythms, grace of line and a peculiarly individual note of style."

The *Herald Tribune* found Andreu to be "a follower in the footsteps of his countryman, Picasso. The latter's strong, somewhat overpowering conception of form as so much sheer design figures again and again in his groups and still life arrangements which reveal a peculiarly fond sentiment for musical instruments and those who play them."

* * *

Walter Gay is a veteran American painter who, because of his devotion to that form of still-life painting which might be termed "portraiture of interiors," has made an expatriate of himself and lives in France, where he has a rare old house in the country and a precious period-furnished apartment in Paris. For nearly a score of years the Wildenstein Galleries have been holding exhibitions of his paintings in New York, and he has an enviable following among wealthy American collectors.

Mr. Gay's latest exhibition drew enthusiastic comment from two such diverse critics

as Henry McBride of the *Sun* and Royal Cortissoz of the *Herald Tribune*. "Nobody excels him in his line," asserted the former, "and as time goes it becomes more and more apparent that Mr. Gay is one of those painters like J. L. Brown and Monticelli, who secure a special following and will always have it. There is no such thing, in the present exhibition, as deciding which are early and which are late paintings. The manner is vivacious throughout. The paneling of the polished floors, the gilt ornaments of the commodes, the damasks on the walls, the vases on the mantelpieces, the views out the windows are all rendered with equal enthusiasm and skill, and no amount of detail interferes with the effect of the interiors as a whole."

"There is nothing more delightful than to see a veteran in the arts putting forth his strength with the ease and authority of his most vigorous days," wrote Mr. Cortissoz. "Walter Gay depicts stately rooms not 'filled' with furniture, but discreetly adorned with just the right pieces. A few pictures hang on the walls. Or the latter have no other decorative embellishment than that which the old designers gave in a graceful boiserie. It is all insensate stuff, if you like; but Mr. Gay lends it a rich vitality, in some strange way humanizes its beauty, makes the rooms livable and lovable."

* * *

When "Hiler" exhibited in London last season some of the critics dubbed him "the American Breughel." The New York critics after seeing his new show at the Ferargil

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Galleries wrote approvingly of his humor. The *Post* said he gave "a rendering of French life and customs with his tongue in his cheek. 'July Fourteenth,' with the prim little town given over to the dissipation of crowding to the quayside to watch 'le Sport' in the form of stocky men in striped jerseys rowing in squatty boats on the harbor, is delicious. Anyone who has lived in the provinces during the national holiday will appreciate this offering. But if the treatment is humorous the work is sincere and sound."

The *Sun* thought Mr. Hiler presented "all that gay young Americans see when they travel in France, and much more," while the *Times* likened the painter to Henri Rousseau, and said that, like the *duanier*, he employs a flat linear treatment, while preserving depth, and he goes even further than the Frenchman in reducing human activities to a sort of marionette scale."

* * *

The National Arts Club held a large exhibition of decorative art, which led the *Brooklyn Eagle* to say: "If decorative art exhibitions are to be taken as indications of the growth of the creative spirit in the decorative arts, it looks as if an impasse had come about. The outstanding characteristic of this exhibition is good craftsmanship coupled with lack of originality."

The *Herald Tribune* thought it "a demonstration which should evoke full confidence in the technical ability of American craftsmen, especially in the fields of pottery work, tapestry design and wrought metal work. In furniture there is scarcely anything to sug-

gest progress." The critic saw a strong personal note throughout, and praised the silverware of Arthur J. Stone and James T. Woolley and the ceramics of Harry and Aimee Vorhees, C. P. Freigang, H. Varnum Poor, Carl Walters and Dorothea O'Hara.

* * *

"Quite unexpectedly there appears at the Milch Gallery a group of fifteen or twenty paintings, pastels and water colors, by the late John H. Twachtman, all that remains with his executors," says the *Times* critic. "It will give great pleasure to those who remember his fine qualities as a painter. All his periods are represented, beginning with those early landscapes in which the characteristics he developed in his pupilage under Duveneck were carried still further during his early stay in Paris. One of the exhibits is the large 'Arques de Bataille' which he sent to the salon in 1885. He was very much the Salonnier then, not only painting under the cool gray light beloved of the French,

but plainly sympathizing with their feeling for design. Then came the 'plein air' years and his fairly rapid evolution into an individualistic painter, touched by Monet's influence, but working out ideas of his own. . . .

"In all the later landscapes . . . you recognize the almost tremulous poet that was in him, the subtle, penetrating interpreter of nature. Even the slightest pieces in this collection have flashes of beauty in them."

* * *

"Wanda Gag invests as much care in a study of a kitten, an attic corner or an old fireplace in a stuffy country parlor as many another artist does in themes infinitely more complex and pretentious," said the *Herald Tribune*. "Her lithographs and etchings at the Weyhe Gallery show how capital may be made of the personal point of view in art. She has it to a marked degree, and chiefly because she feels the presence of a hidden beauty, sometimes in the rare line, sometimes in the complexity of pattern that she likes to discover for others in these themes. Miss

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Gag could not draw an object so that it appeared merely prosaic if she tried."

* * *

The loan exhibition of women's portraits at the Grand Central Galleries was described by the *Sun* as "the most brilliant in recent history. It takes energy, persuasiveness and considerable time to induce the owners of the right kind-of portraits to part with them temporarily for the public good and it was doubtless a profound conviction that it would be for the public good that led the Grand Central Galleries to devote their energies to this purpose. This disinterested and faithful service will have its reward, it is to be hoped, in a renewed interest in the subject."

The critic said concerning portraiture: "One becomes depressed at the thought that so delightful an art should have been allowed to decline. It has not quite the stature now as a profession that it had even in Sargent's time, and that time isn't so long ago. The usual explanation is the increase in photography and the decrease in the size of homes." Hope was expressed that women inspecting the exhibition with a view to having their portraits painted "will arrive at the conclusion—indeed it is the only intelligent one—of giving the artist, once she has chosen him, carte blanche as to methods." It was apparent, from this display, that the sitter who had had the courage to give the painter his own way "emerged with the most honor from the experience."

The exhibition began with old masters and extended down to the moderns. The critics worked up enthusiasm over individual works. The *Herald Tribune* took T. W. Dewing's "Mrs. Stanford White" as the theme for a dissertation on what good portraiture should be, and the *Times*, praising Leopold Seyffert's portrait of his own family as one of the high spots of the display, said: "It is not a question of technical skill or discriminating vision or what is handsomely called the esthetic sense. It is quite a little ques-

"Artist's Document"



"Keen, the Trapezeist," by George Bellows.

George S. Hellman, manager of the New Gallery, recently bought a painting entitled "Keen, the Trapezeist," by George Bellows, and later sold it to Oliver Jennings of New York. It was done in 1911, and presented to a fellow artist, William Simmons. It is truly an "artist's document," such as another painter might love. It shows the nude figure of the athlete, seated in a chair, with his back to the spectator.

tion of the fashion and temper of the period. Mr. Seyffert in this portrait has embodied the precise degree of simplicity by which its period is characterized."

Some pessimism was expressed. The

Christian Science Monitor said the exhibition "set forth the somewhat distressing fact that nine times out of ten the painter who goes in primarily for portraiture is seldom able to rise above the exacting requirements of getting a likeness, a division of labor that naturally keeps him down to the mean average of representational painting with at best some sort of technical bravura thrown in to gloss over the want of pictorial fundamentals."

And the *Brooklyn Eagle* said: "When one comes right down to it there are not many American portrait painters today who make a successful combination out of esthetic qualities and society portraiture. Even the best of them seem to lack the verve and sophistication of the foreigners."

A Woman Orientalist

The Toledo Museum of Art has appointed Miss Dorothy Blair, one of the few women Orientalists in America, as assistant curator. From 1923 to 1926 she was assistant director of the John Herron Art Institute, Indianapolis, and since that time has studied in western Asia, Egypt and the Orient.

Miss Blair is the only woman who has ever studied in the Archaeological Institute of the Imperial University of Japan, and is one of the few foreigners to be given access to the Imperial Treasure House, which has stood for ten centuries and from which, if she wished, Japan could reconstruct in great measure the splendor of her ancient court at any period.

Bronze Foundry for West

Guido Nelli, Italian craftsman, has established a bronze foundry in Los Angeles for the benefit of Western sculptors. The first statue cast was a nine-foot bronze of former Governor Steunenberg of Idaho, the work of Gilbert Riswold, of Salt Lake City.

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A Review of the Field in Art Education

The Art Impulse

The Boston *Transcript* quotes the art critic Christian Zervos on the relation between play and the impulse to create art, especially as it applies to the instinctive desire of children to draw. He maintains that all the activities of a child are purely reflective, translated by a profusion of movements, which he insists are normally in childhood involuntary.

"The need of movement explains the child's passion for play. It explains also his aesthetic tendencies, often very pronounced. Herbert Spencer recalled having found in the writings of a German authority the remark that the aesthetic sentiments are derived from the impulse to play. And the English philosopher adds that the activities which we call 'play' are united with the aesthetic activities by this trait: that neither the one nor the other minister in any direct manner to the expediencies of life. Corporeal energies, intellectual faculties, the appetites, the passions have for an end, immediate or distant, the maintenance of the organic equilibrium of the individual, or at least the race. Play on the other hand is only a discharge of force without purpose. Art likewise serves no purpose immediate or distant. It is born from the fact that the individual is exposed to a series of waves which traverse his nervous system.

"Thus art takes its origin in conditions purely physical, for example a sensorielle stimulation, like that which produces a beautiful color."

Washington Summer School

For those who wish to spend the summer in Washington there is now an established art school for them to attend. The Abbott School of Fine and Commercial Art will have its usual summer classes in commercial art and teacher training, for which credits will be given, and will add to its summer course classes in landscape and in period furnishing. The school is now drawing near the close of its third successful year. Its rapid growth has proved the need of a practical school of this sort in Washington. Among its policies are the teaching of commercial art taught as fine art, psychology in art and the development of individuality.

Anne Fuller Abbott is the director, and instructs in portrait and illustration. Henry B. Snell makes monthly trips to Washington to instruct the class. B. H. Harris, etcher and architect, Marjorie W. Hansen and

Marie Walcott are members of the staff, besides several commercial artists.

At the Foot of the Rockies

The Broadmoor Art Academy, Colorado Springs, lying at the base of the Rocky Mountains, registered 133 students at its last summer session from 24 states and two foreign countries. It expects to do better this summer. Randall Davey will teach the life classes, Ernest Lawson the landscape

classes and Arthur Horn will have charge of the applied arts course, while Dr. S. W. Shaeffer will again lecture on anatomy as applied to art.

Starts Normal Art Course

The Manchester Institute of Arts and Sciences has instituted a four-year normal course in Fine and Applied Arts, fitting the student for teaching.

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At Chester Springs

In 1927-28 the Pennsylvania Academy of the Fine Arts for the first time continued its country school at Chester Springs through the winter months. The success of the winter landscape school has been marked, and an exhibition of students' work hung in the galleries of the Academy, and consisting of snowy landscapes, as well as the more traditional portrait and still-life arrangements, caused much favorable comment. Several paintings from it were sold.

A most useful series of exhibitions is being held at the Chester Springs school. The first, consisting of Indo-Persian paintings from the collection of John Frederick Lewis, president of the Academy, is now on view. Mr. Lewis has one of the finest collections of Indo-Persian paintings in this country, and the examples selected are very rare. They include one of the beautiful equestrian portraits of which the Mogul emperors were so fond, as well as a number of scenes representing the civil and religious customs of the time in which they were painted, and some studies of flowers. All the paintings are mounted in the oriental manner on mats of intricate design and harmonious color. Gold is used in profusion, yet delicacy and refinement are never lost in the minute elaboration.

Design, which in these paintings is a marked characteristic, is a strong motif in present day art, and the students of the Chester Springs school find the exhibition a very interesting one.

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H. A. K. Manard is director of the school, and the staff consists of Anne Gregory Ritter, painter; Annetta J. St. Gaudens, sculptor; Edith A. Rand, designer; Etta A. Kintz, illustrator and commercial artist; Lucia Patton, illustrator; Ethelyn M. Lynn, interior decorator; Margaret Galloway, advertising illustrator; Paul St. Gaudens, artist-potter.

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Matisse's Denial

The report so definitely heard in America that Henri Matisse had abandoned modernism and declared strict allegiance henceforth to tradition in art so disturbed Royal Cortissoz of the New York *Herald Tribune* that he had the Paris correspondent of that paper go down to Nice and interview the artist. Here is the dispatch sent in reply:

"Henri Matisse, working in his atelier in peasant's clothes and an American sailor's hat, denied the report that he had assembled his pupils and announced to them his decision to abandon modernistic ideas of painting in favor of old school methods. 'In the first place,' he said, 'I have no pupils. I live here alone, not tutoring anybody. Secondly, though I am considered a modernist, I have never abandoned the traditions of painting. I believe the present rumor was started by persons who feared or resented the reaction on American art when my "Still Life" was unanimously awarded the first prize in the Cornegie Exposition on October 13, last. My belief in painting, my ideal, is unchanged. Perhaps others are trying to change it for me since the prize was awarded to me.'"

And so, comments Mr. Cortissoz, "the American followers of Matisse may sleep comfily in their beds. He has not forsaken them. . . . But the attitude of Matisse

still remains a very curious and even mysterious thing. 'Though I am considered a modernist I have never abandoned the traditions of painting.' What, precisely, does that mean? That he wants to eat his cake and have it, too? That 'though' he is considered a modernist, he isn't one? That his works are in the tradition of, say, French art? . . .

"The French tradition embraces not only clean-cut workmanship, a classically refined habit in line and form, but a certain lucid organization and distinction in design. It has been so from Poussin, working in the grand style, down to moderns like Degas and Forain. But for the life of me I cannot detect the successful fruition of this aim in Matisse, who seems, indeed, to fumble about in worlds not realized, and when he talks about never having abandoned tradition in painting I can only wonder what he means by tradition. . . .

"I cannot begin to commence to prepare to see the workings of tradition in Matisse, and, without presumption, I may add that I do not believe the fault to be mine."

Whorf Wins First Prize

Chicago's eighth International Water Color Exhibition is being held at the Art Institute. The prizes: Logan Gold Medal with \$600 to John Whorf of Boston for "The Bather," Logan Gold Medal with \$300 to Riden C. Ripley of Boston for "Swedish Peasant Girls," William H. Tuthill \$100 prize to Leonard Richmond of London for "Old Houses, Verona."

The show contains 494 exhibits, of which 123 are from Europe. Among the English exhibitors are James McBey, Maxwell Armfield, Charles Shannon and William Walcott; among the French, Maillol, Despiau, Lebourg and Signac; among the Russians, Anisfeld and Fechin. The United States is represented by most of its leading water colorists, "from the marked individualism of John Marin and Paul Gill to the almost uncanny realism of Rutherford Boyd." Among the old favorites are John F. Carlson, John E. Costigan, George Elmer Browne, C. W. Hawthorne, Jean MacLane and H. Dudley Murphy.

The Indiana Federation

At the third annual convention of the Indiana Federation of Art Clubs, in Indianapolis, Mrs. H. B. Burnet was unanimously

elected president for another two-year term, and Mrs. Frederick G. Balz was re-elected secretary. The new members of the board of directors are Mrs. H. P. Hughes of Columbus and Miss May Robinson of Washington.

The convention was concluded with a dinner in the Riley room of the Claypool Hotel, at which Victor Higgins was the guest of honor and at which Mrs. Charles T. Hanna presided. Marcus Dickey, biographer of James Whitcomb Riley, was toastmaster.

Physicians Show Art

The Physicians' Art Club is holding its second annual exhibition at the New York Academy of Medicine, and more than 300 works by 60 medical men throughout the country are on view. Paintings have come from as far west as Washington and as far south as Texas. Landscapes predominate, and there are many etchings.

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The Great Calendar of American Exhibitions

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Birmingham, Ala.

PUBLIC LIBRARY GALLERY—

April 12-13—Annual exhibition, Southern States Art League.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—

April—Charles A. Fries.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

April 6-May 17—Painters and Sculptors' exhibition; modern East Indian paintings; small paintings, Charles Joseph Rider.

May 1-31—Water colors by Loren Barton, Anne Goldthwaite, Margery Ryerson; bookplates; craft work by Arthur W. Dow Association.

AINSLIE GALLERIES—

April—Franz Bischoff.

BILTMORE SALON—

April 2-15—Paintings by Eliot Clark.

FRIDAY MORNING CLUB—

March 15-April 15—Jack Wilkinson Smith, Frank Tenney Johnson, Clyde Forsyth.

April 15-30—Paintings, Jan and Cora Gordon.

May—Los Angeles Water Color Society.

STENDAHL ART GALLERIES—

April—Joseph Kleitsch, Nicolai Fechin.

May—Armin Hansen.

Oakland, Cal.

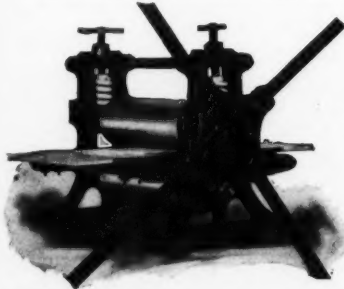
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PASADENA ART INSTITUTE—

April—Pasadena Society; tempera by Dorothy Visju Anderson; water colors, C. A. Benjamin.

GRACE NICHOLSON GALLERIES—

April—Paintings, Maurice Braun, Frank Townsend Hutchens, Marie B. Kendall.

San Diego, Cal.

FINE ARTS GALLERY—

March 17-April 17—International water color show.

San Francisco, Cal.

CAL. PALACE OF LEGION OF HONOR—

April 2-May 13—European section from Carnegie International.

M. H. DE YOUNG MEMORIAL MUSEUM—

March 15-April 15—Oils and water colors by members League of American Pen Women.

BEAUX ARTS GALLERY—

April 6-20—Water colors, Charles Hovey Pepper.

CALIFORNIA SCHOOL OF FINE ARTS—

April 20-May 6—50th annual exhibition, San Francisco Art Association.

EAST WEST GALLERY—

March 27-April 17—Oils, Harold English; water colors, Gale Turnbull.

April 23-May 10—Water colors, drawings, etchings, Richard Lahey.

PAUL ELDER & C.—

April 23-28—Pupils of Mme. E. E. Scheyer.

April 30-May 12—Oils, drawings, wood-blocks by Agnes Park.

S. & G. GUMP'S GALLERY—

April 16-27—Paintings, Douglas Fraser.

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WOMAN'S CITY CLUB—

April 1-14—Decorative arts show by members of San Francisco Society of Women Artists.

Santa Barbara, Cal.

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April 9-21—Paintings, Lilia Tuckerman.

April 23-May 3—Paintings, Aaron Kilpatrick.

COMMUNITY ART ASSOCIATION—

Jan. 9-May 18—Bronzes, paintings, drawings, etchings, etc., by School of the Arts.

Denver, Col.

DENVER ART MUSEUM—

April—Bakst textile designs; French color engravings of the 18th century.

Hartford, Conn.

MORGAN MEMORIAL—

WADSWORTH ATHENEUM—

April 4-18—Old masters' drawings from Sachs' collection and elsewhere.

Washington, D. C.

UNITED STATES NATIONAL MUSEUM—

March 26-April 21—Wood-block color prints, Walter J. Phillips.

April 7-May 6—Washington Water Color Club's annual.

GORDON DUNTHORNE GALLERIES—

April 3-21—Water colors, John Whorf; etchings, Martin Hardie and Livia Kadar.

April 23-May 12—Drawings and sculpture by Alfeo Faggi; contemporary European color prints.

PHILLIPS MEMORIAL GALLERY—

Jan.-April—American old masters, Inness, Homer, etc., in little gallery; contemporary American

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Flower Themes



"Flower Piece," by Virginia Berresford.

Virginia Berresford, whose art was discovered by Frank Crowninshield, editor of *Vanity Fair*, will have a showing of her flower pieces at the New Gallery, New York, from April 11 to 28, along with the paintings of Jean Negulesco, who is probably the best known of Rumanian artists.

A Paris critic recently wrote of Miss Berresford's flower studies: "The paint in these pictures has been put on in a special and curious manner, in thick layers, which give an astonishing effect of relief. The colors are of great simplicity and of a great purity."

Negulesco recently held an exhibition in Washington, from which a group was purchased by the Phillips Memorial Gallery. In the forthcoming show will be a portrait of Rockwell Kent's little son. His landscapes have been called rich and dramatic.

Dixon Gets Mural Commission

Maynard Dixon, California artist, says *El Palacio* of Santa Fe, has been commissioned to paint a mural symbolizing the evolution of recorded thought for the new California State Library at Sacramento, at a cost of \$9,000.

Zak's Widow Opens a Gallery

Mme. Eugene Zak, widow of the painter, recently opened a gallery in the Place St. Germain des Pres, Paris, where she assembled works by modern painters, among them Renoir, Dufresne, Utrillo, Modigliani and La Fresnoye.

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